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Mobile BEAT
The DJ Magazine

Features

Spinning OUT OF Control

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Spring has sprung and for most DJs it's the season of profits. Whether you are new to the wedding biz or need help training your new staffers, here are some pointers you can use!

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Mobile BEAT

1997 DJ Show & Conference

January 1997

Las Vegas, NV
Watch for full details coming soon

Not Ready for Prime Time

In the last issue of *Mobile Beat* we took a look at the roots of the Mobile DJ industry. This time around we're going to look at how far we've really come; while at the same time dealing with the issue of the responsibilities (or lack thereof) that come with the territory. In this issue you're going to meet Fred... the professional DJ's worst nightmare (not to mention the effect he has on clients)!

Along with a few ideas on how to deal with the "Freds" in your area, we've included a quick refresher course for seasoned veterans or novices. Sometimes when you think you know it all, it's nice to step back for a reality check. And if it's still DJ 101 to you, pass the info along to the new guy or gal on the team. The continuous distribution of the correct information is one step in combating those DJs who are "Spinning Out of Control."

Also in this issue, Henry Collins and George Mohr team up for our special on DJ mixers, what to look for and what's out there if you're considering a purchase.

Check out the photo spread from the recent DJ World '96 DJ show in Waterloo, Ontario. It was quite an event, and the perfect time for *Mobile Beat* to announce a truly unique MOBILE DJ event scheduled for January 1997 in Las Vegas!

How about that, finally a little respect for the MOBILE DJ! Details on the 1997 Mobile Beat DJ Show & Conference are coming soon! If you feel you have special knowledge in some area of the DJ/KJ industry, and are interested in participating in one of the educational forums (or wish to suggest an area previously not addressed), let us know as soon as possible.

Finally, you may note that a few of our regular features have been moved around. It's all part of the ongoing evolution of improvements to keep *Mobile Beat* the No.1 DJ magazine on the planet (our thanks to you!). Have a successful summer season!

Mike Bruno

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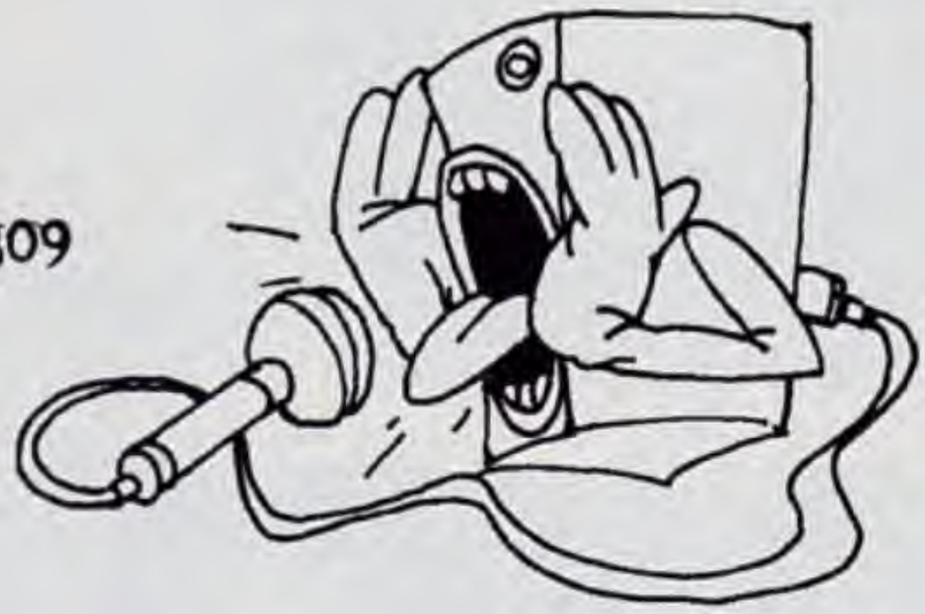

***Mobile Beat* has been**, and continues to be, the prime source of information for me to be able to stay current in what's happening in the Mobile DJ world. It has enabled me to develop a reputation as the very best wedding DJ in the area (and our area is totally saturated with DJs).

The only thing that riles me is the frequent references (by other DJs) to one-DJ [one system] companies as "fly by night" operations and the insinuation that if you're a small company you're not a professional. I am a single DJ unit (although I always work with another DJ) company and I'll stack my operation up against anyone else in the state when it comes to being professional. We do not attempt to undercut other DJ companies (we charge above the average for this area) and we take pride in our presentations. I don't charge extra to set up a lighting system that is suitable for the dance area (not overpowering, nor skimpy).

We have sufficient equipment to play for groups of 20 to 2,000 and always seek to use the amount of equipment that will give us the very best dancefloor sound without overpowering people who want to carry on a conversation away from the dancefloor. I try to meet and interact with the maximum number of guests that I possibly can and still do my DJ job. (That's how we came to be called "A Personal Touch.")

I'm not in it to be the biggest, I only want to be the best! Now if that means I'm a "fly by night" operator, then so be it.

We also carry between 20,000 and 25,000 songs with us to each gig. Yes, I could very easily get away with a couple of thousand, but doing the minimum is not professional in my book. Our main point is to give the people the very max for their hard-earned dollars.

Could I have multiple DJs working for me? Yes, with no problem whatsoever. But I'm not in it to be the biggest, I only want to be the best! Now if that means I'm a "fly by night" operator, then so be it.

By the way, I'd love to see more articles for small companies that can't afford to buy the most expensive equipment available, but who want to be able to constantly improve. I'm especially interested in the best lighting recommendation for 200-600 people parties. There's no stores locally that carry a selection of lighting where I can see what each light actually does so I have to depend upon other DJs recommendations.

Thanks for listening and keep up the outstanding work.

Dan Whitaker, CEO, "A Personal Touch" Music Service, Tabb, Va.

In regard to the feedback [April/May issue] article "A Piece of Advice," you [the author of the letter] sound like a real jerk. It seems to me you missed the point on every single issue you wrote about.

1. Nothing is wrong with "Old Time Rock & Roll." It's a guaranteed icebreaker. However, as an experienced jock, you should realize it's not the only way to fill a floor. I would only play it twice by request. Otherwise it would display a lack of musical knowledge. Admit it, the song is played to death.

2. Beat mixers have a place. Sure you don't need a beat mixer for most mobile jobs, however, clubs are a different story. Smooth transitions are a must on a club dancefloor. Why not use all technology available?

3. As a female jock, the Gemini ad featuring the "bikini babe" was offensive and insulting. She looks like a hooker. Worse yet, the ad doesn't tell me any specs about their equipment. What are they trying to sell — sex? Compare that to the fat man. At least that was humorous and on the bottom of the ad a point is made regarding equipment reliability. (A big selling point to me.) Would you feel the same about the ad if it featured a male weight lifter in a Speedo?

4. Why are you bragging about supplying your jocks with cassette libraries? Do you know that's illegal? Worse yet, the sound quality is inferior. Some professional disc jockey.

Cindy Ryan, Cortland, N.Y.

Thanks to advances in technology, we can now buy for $15 a hand-held calculator with thousands of times more computing power than original computers that were hundreds of thousands of times larger, power-hungry, and heavy. Why aren't these advances being used in mobile DJ equipment to save our backs, cut down storage volume, and reduce number of trips lugging equipment between our car or van and the stage?

When I do a job, I use two Cerwin-Vega V15B speakers with 15-inch woofers (50 pounds each), a Crest FA 901 stereo amplifier (33 pounds), two dual-cassette decks, one CD player, one Gemini PMX-2000 five-line input mixer, and two speaker stands. I manage to fit this into my Camry, with one speaker, the amplifier, and the stands going into the passenger compartment. It takes me seven trips (no helper) to load or unload the equipment; that's 28 trips per job. I don't use a cabinet for the decks and CD player because, even empty, they weigh too much. A dolly would be too big and of questionable value. Here's what I would like in the way of a back-saving, space-saving system.

SIZE: Get rid of the old 19-inch width standard. Change it to 14 inches, with components 12 inches wide. This easily allows dual, side-by-side cassette wells with adequate finger clearance around the control buttons. This change saves both volume and weight.

AMPLIFIER: Give me a light-weight (16 pounds), high-reliability amplifiers that delivers at least 250-W/channel into 8 ohms. Present ones with switching power supplies and output amplifiers fit the bill, but are over-priced. My lowly Sear 20-inch TV has a switching supply that's had only one failure, and that was after eight years. Put feet on the bottom, so I can easily pick it up off a table. To ease carrying, include two handles and a way to store the power cord.

TAPE DECKS: Offer more units with two independent decks in one housing, so I can play from either well while using the other to cue the next song. Give me all the features: Independent Dolby B and C for each well (to allow copying with independent settings); music search (allowing for selection of up to 10 songs before or after the current one) for each well, and a pause button that, if pressed during the search, will put the

continued on p. 16

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Robert Lindquist - Editor
Mobile Beat Magazine

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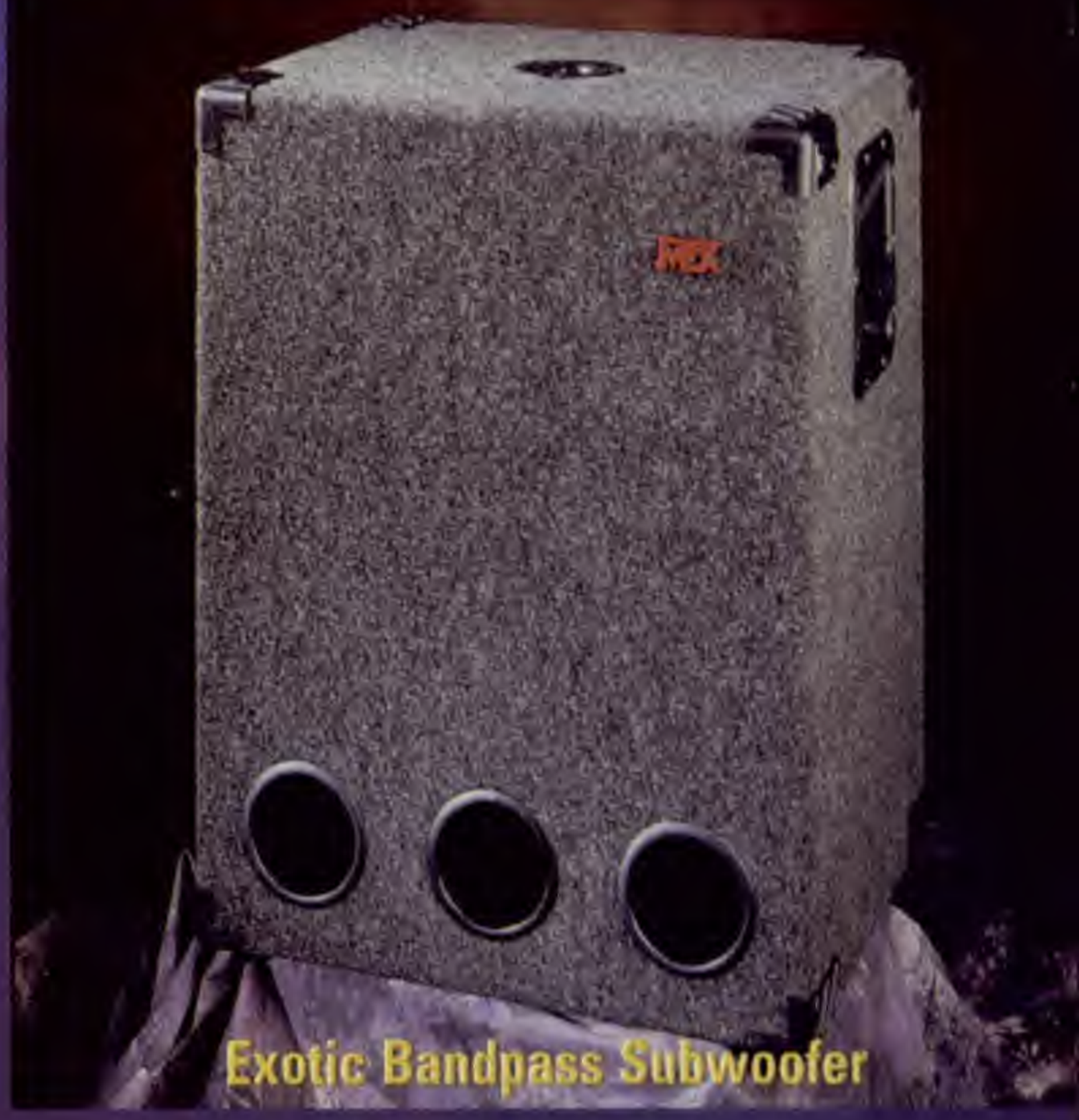

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player in pause at the end of the search; a three-position headphone switch so I can monitor either well independently or summed. My old workhorse Aiwa WX220 has all these features, plus a mixer so I can fade either well or both into the output jack, and a microphone input. What a great deck!

CD PLAYERS: Add to portable players: 12 extra pushbuttons for easier programming, an Audio Cue switch that sets the player to the exact beginning of a track, fast response time between tracks, and impact-resistance.

MIXERS: My Gemini unit offers good features; it just needs to be shrunk in width to 14 inches.

SPEAKERS: Offer ones with 15-inch woofers in a package less than 20"x17"x19" that weighs under 40 pounds. Cut weight by using lighter magnets of rarer materials. Cut size and weight by lowering efficiency; we can get the volume we need with a more powerful amplifier. The speakers that are part of the JBL EON system meets these specs. What's more, each housing contains a 130-watt amplifier for the woofer and a 50-watt amplifier for the high-frequency driver. But despite their 15-inch woofer, their bass is much weaker than my V15B, and there is no way to bypass a failed internal amplifier with an external unit.

Which manufacturers are ready to meet these modest challenges?

Two other system configurations come to mind. One is to build a stereo amplifier into a full-feature DJ mixer (like the Gemini unit I use). Again, keep it light through switching technology, and allow it to be externally bypassed in case of failure. Power distribution should be such that an amplifier failure doesn't disable the mixer functions.

The other, to prevent sore muscles from lifting heavy speakers onto speaker stands, is a bi-amped stereo system. Each channel's high-frequency unit, perhaps 20 pounds, would go on a stand. The bass would be handled by a 40-pound floor unit. For reliability, it would contain either two separate woofers or one woofer with two voice coils. The three-package speaker system could be driven by one independent four-channel amplifier, or each unit could contain its own amplifier(s) and be driven by a low-output-impedance crossover (to allow driving long cable lengths without high-frequency losses).

Which manufacturers are ready to meet these modest challenges? No new technology is needed. Keep the reliability high, and prices low.

Raymond Kostanty,
Wood-Ridge, N.J.

GREAT MOMENTS IN DJ HISTORY

In response to Mike Buonaccorso's circa '75 photo in our last issue, an anoymous reader sent in this photo from 1973, when he was abducted by aliens and used as a Guinea pig for testing the concept of quadrophonic headphones.

I print a newsletter for the disc jockeys of South Jersey. This newsletter, among other things, includes a directory of disc jockeys, which attempts to build relationships for subcontract work. I know disc jockeys who have gotten work through my newsletter from competitors they had never met. For example, if disc jockeys can't cover karaoke shows, they find competi-

tors who can and then subcontract the work.

To start my newsletter, I mailed questionnaires to disc jockeys from Trenton to Cape May. The questionnaire asked for several items, including: musical strengths, event strengths, services, and weekly schedule of bar/club accounts to build followings. As an example, I included my own listing for the directory, complete with my five weekly bar accounts.

Over the next few weeks, I noticed an increase in business at my best account, Adelphia's in Deptford. Some of these newcomers just sat in front of my setup, watched me, and didn't dance, sing karaoke, or answer trivia. I figured they were some of the disc jockeys who got my questionnaire. They probably just wanted to observe me before committing to a listing in the directory. Actually, I was glad they came. Tuesday nights at Adelphia's are an absolute blast, a disc jockey's dream. There's always a big crowd, and everyone has a great time. Just ask anyone.

And then something really strange started happening. The manager got flooded with phone calls from disc jockeys who said, "Hey, I heard Rob is getting ready to leave your bar. Can I have Tuesday Nights?" Finally, the manager confronted me, and we solved the problem. These underhanded disc jockeys were trying to steal my night with a lie. I'd never leave Adelphia's. It's too much fun.

Now, in my eight years as a disc jockey, I've worked several bars in South Jersey. I get accounts through cold calls, visiting bars and then giving pitches and proposals to decision-makers. I've never resorted to belittling other disc jockeys or lying about their intentions. Decision-makers know when certain disc jockeys don't work. There's no one in the bar. The decision-makers, then, can call me if they want to try something new. They've got my number on the proposal. That's the professional way to get accounts.

Finally, I know there are associations, magazines (such as *Mobile Beat)*, and newsletters, like mine, attempting to improve relationships between disc jockeys. But you know what? It'll never happen on a universal scale because disc jockeys don't need schooling, experience, or a license. They just need a sound system and music collection. Let's stop kidding ourselves. We're no better than any other profession and, in many ways, we're worse. There's always going to be untrustworthy disc jockeys trying to steal everything you've got any way they can.

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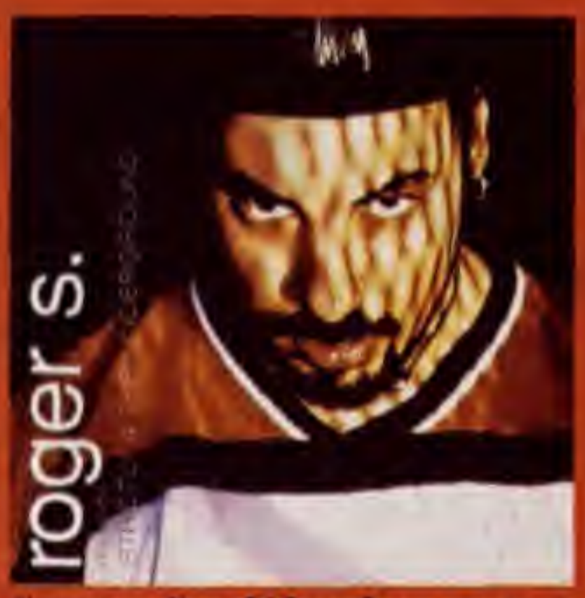

Underground House DJ Roger Sanchez has earned an international rep with his remixes of hits like Michael Jackson's "Jam" & Kathy Sledge's #1 smash "Take Me Back to Love Again." He now has his own label, Narcotic Records!

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So Pioneer pushed the envelope. With the new CDJ-500II and its ten minute, on-the-fly Looping and Master Tempo pitch correction. And the new DJM-500 Mixer, with Auto BPM, Beat Synchronized Effects and Pitch Shifter.

Think of them like two sticks. Either one can burn, but when you rub 'em together, you start a fire.

The new CDJ-500II and DJM-500 Mixer.
If you can't stand the heat,
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DJM-500 Mixer

- **Auto BPM Counter:** Measures two sources simultaneously, for perfect beat mixing.
- **Beat Synchronized Effects:** When used with the Auto BPM Counter, you can Delay, Echo, Pan and Flange to the beat of the music—or to any speed you like!
- **Fader Start Play:** Raising the Fader of each channel, or using the Cross Fader, will override the Pause control automatically, and start the music immediately.
- **Fader Back Cue Play:** Pulling the Fader down, or the Cross Fader back, will return you to your cue point. Do it fast, and you get a scratch-like effect.
- **Pitch Shifter:** With a turntable or other CD player, it functions as a Master Tempo Control, changing tempo without altering the pitch. With a microphone, it can be used to alter your voice.
- **3 Band EQ on each channel:** As low as -20dB, which allows you to virtually eliminate instruments or vocals from a mix.

CDJ-500II CD Player

- **Long Loop:** From a single frame (.013 seconds), to a maximum of 10 full minutes.
- **Master Tempo Control:** Change tempo +/-10%, without altering pitch.
- **Real Time Cue and Real Time Loop In/Out:** Loop or cue during your show.
- **Reloop:** Return to the previous Loop phrase, or skip a portion of a song.
- **Auto Cue / Manual Cue:** Establish cues automatically, or set manually.
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Now that you know how hot they are, call 800-782-7210 to find out where they are.

PIONEER
The Art of Entertainment

by Michael Buonaccorso

NEW COMPILATIONS ON THE HORIZON?

At the recent National Association of Recording Merchandisers Convention in Washington, D.C. Jose Raul Perez, the director of Reader's Digest Records Division of Product Development, announced plans to refresh the company's repertoire of multi-disc box sets, which have been available since 1959. Many DJs may already be familiar with the old vinyl box sets that show up at many thrift stores or with their current products such as "Those Were The Days," a collection of folk and rock from the '50s through the '70s, or "Christmas Through The Years," which has sold over 1.6 million units. Perez hopes in the near future, while not alienating their core audience of age 50-plus buyers, Reader's Digest Music will be able to bring into the studio younger artists whose sounds have had more recent impact on the charts.

ANOTHER L.A.P.D. HIGH SPEED CHASE: FILM AT ELEVEN

True Item: In what industry officials are calling the biggest U.S. bootleg bust of all time, the RIAA seized more than 200,000 alleged bootleg, pirated, and counterfeit CDs recently in Los Angeles. According to a report in *Billboard*. Neal Schustack of L.A., who was driving at the time of his apprehension, was arrested after he reportedly failed to respond to an officer's request to pull over, and four patrol cars and a police helicopter engaged in felony pursuit. Schustack, doing business as West Coast Records, was charged with violating California's Anti-Bootleg Statute and True Name and Address Statute. If convicted, he could face five years in prison and $250,000 in fines under each of those laws.

CUT DOWN ON CYBERJUNK

To avoid that terrible feeling that comes when hundreds of letters and mail messages bombard your service after you took that one chance of making the wrong inquiry for information, you might want to look into eWorks!, a service that scans thousands of discussion groups and forums that reach more than 30 million people via internet and online services that might affect your organization. For more information, write eWorks!,9212 Duckwood Trail, St. Paul, MN. 55125.

TNT TOP TIP

HOW TO REGISTER A TRADEMARK

The International Trademark Association is offering a booklet, "Trademark Basics," that discusses the process of getting a trademark, why it's important and other guidelines. To order, send $3.95 to: INTA, 1133 Avenue of the Americas, New York, N.Y. 10036

A LITTLE SALSA TO GO WITH YOUR MACARENA

With the rising popularity of the Macarena and other music of Latin flair, Rhino Records, the industry's premier music archivist, has created the definitive salute to the world of Salsa dancing - "Salsa Fresca! Dance Hits of The '90s." This high-energy, single-volume compilation presents some of Salsa's biggest hits and most popular songs of the decade.

Salsa Fresca! includes more than an hour's-worth of spicy rhythms from Salsa superstars such as Willie Colon ("Idilio"), Rey Ruiz ("No Me Acostumbro") and Grupo Niche ("Una Aventura"). All of the tracks on Salsa Fresca! Dance Hits Of The '90s are performed in Spanish and the lyrics speak of lost loves and passionate affairs. But it's the music that keeps dancers of all ages and cultures relentlessly breaking to every rhythmic beat.

SALSA FRESCA!
Dance Hits Of The '90s
HERE'S A FREE SALSA LESSON YOU CAN DO RIGHT THERE IN THE BATHROOM:
Simple Salsa Steps: Start with feet together.
1. Take one step forward with left foot. (quick)
2. Take a step in place with right foot, using a forward/back rocking motion. (quick)
3. Take one step back with the left foot and pause for one beat of music. (slow)
4. Take one step back with the right foot. (quick)
5. Take a step in place with left foot, using a back/forward rocking motion. (quick)
6. Step forward with the right foot and pause for one beat of music. (slow)
7. Repeat steps 1 through 6.

Salsa (Spanish for "sauce") mixes a rich blend of African, Puerto Rican, and Cuban influences that evolved from Mambo, one of the first popular Latin dance trends to heat up America's shores. Salsa beats combine the fast-paced cross-rhythms and searing horn arrangements that exploded in New York clubs during the 1970s and has continued to evolve, incorporating diverse styles like rap, reggae, and Brazilian rhythms.

Salsa Fresca! contains the necessary ingredients for a successful dip into this exciting dance scene, for both beginners and aficionados. The liner notes include an overview of salsa styles and hybrids as well as capsule profiles of its key performers.

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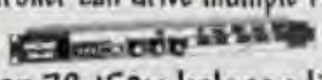
ProLight 4
Halogen Capsylite lamps 3000 hr.
with CSL lamp mount suspension

Controller can drive multiple Prolights



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Great Wedding System
with CSL lamp mount suspension

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ACL 4 400w
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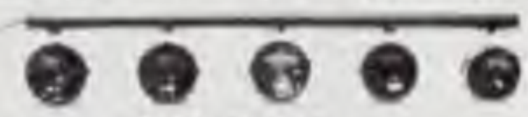

ACL 5 250w
5 50w AirCraft Landing lights - Hi-Output 11 degree long throw - Frames & Colored gels included.

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includes controller system, dimming, 9 audio beat modes, effects switching, flash, more... & black professional tripod

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for liner notes
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8 CD Dividers - Case $99

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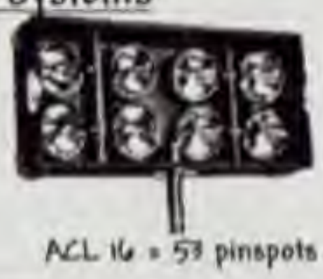
Professional Equipment Consoles....

The WorkStation

6 space vertical rack
1 space lower patch panel
Front/back lids removable
9 space pull out drawer
Recessed hardware
Protective corners

Aircraft Lighting Systems

ACL 16



ACL 16 = 53 pinspots

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The SuperTable

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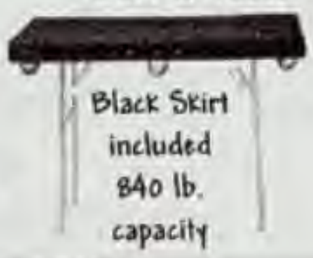

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Blast your fog like never before!

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Red-Blue-Yellow-Magenta Coated Lamps
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2 AC Effects Outlets on back of each box
2-25' 8 Pin Locking Cables
Long-Life Lamps 28 Volt/ no transformers
via CSL Solid State Voltage circuit
Road Case with top/bottom effects hardware
Clamps together as travel case!
Weight 21 lbs. ea. Size: 26"W x 17"H x 6"D
One Year Warranty Tripods Optional
Controllers for ACL 16/24
Lite-Puter 408 Rack Mount
LightCraft 1200/1600 Controllers
Diversitronics TL-4
ETA MAD 1002/CSL Dimmer/RackPak

ACL 24 = 80 pinspots

TrussLite 16

Light Weight
Aluminum Anodized Finish
Electrical Wiring inside tubing of truss
8 Pin Multi-Pin Connections for Easy & Fast Setup
2 Aluminum Black Ladder 6' Truss 16-28V 50W ACL's 2-circuits/truss
Splice Kit/Gels & frames 9 Colors available/truss tote bag
Optional: 4 AC effects outlets added per truss Size: 12' x 8", 17 lbs. ea.

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Free CSL Lighting Video Tape (S&H $5)

by Robert A. Lindquist

RIAA TARGETS NEW-WAVE PIRATES

With statistics from the Recording Industry Association of America showing a decline in traditional cassette piracy (1.1 million in 1995, down from 1.4 million in 1991), efforts are being directed toward individuals exploiting music through alternative means. According to Steven D'Onofrio, RIAA executive vice president and director of anti-piracy, "The success of the RIAA's anti-piracy programs combined with the emerging technology that is altering the legitimate music marketplace are forcing pirates to find new niches for music piracy and more innovative ways to exploit sound recordings." D'Onofrio says 1995 emerged as the year of the civil suit for many forms of piracy. Two new civil lawsuits were filed last year. One against Send-A-Song, a commercial service that has exploited popular recordings as audio "greeting cards," dispatched over the telephone without obtaining authorization or paying royalties to the record companies. The other civil action filed in 1995 was against John LaMonte, a manufacturer and distributor of back catalog recordings, who the RIAA has identified as the biggest alleged violator in this area.

1995 also saw an increase in two types of CD seizures... pirate and bootleg. The seizure of counterfeit/pirate CDs almost doubled from last year (25,652 in 1995, compared with 14,845 in 1994). According to D'Onofrio, this is attributable to the growing popularity of illicit DJ mixes in CD format. The RIAA is keeping on top of the problem with the help of the legitimate DJ community, as well as through continued cooperation of the CD plants participating in the RIAA's Plant Education Program.

ONLINE Q & A

With the advent of the internet and online chat rooms, DJs and KJs have an open forum for networking and exchanging ideas. While these resources in and of themselves are good, some DJs have expressed a need to talk shop in a slightly more controlled online environment. Stepping forward to address that need is Marc Berman of Marc Berman Entertainment in Philadelphia. Berman has invited DJs, record distributors, product reps and others to log on Tuesdays at 10 p.m. ET to share ideas and answer questions.

Scheduled to be online Tuesday, May 21 are Dave Kreiner from Southern California Music Service, Bernie Howard Fryman from Gemini Products, Roxanna and Jeff Greene from Party Time DJs in Miami (learn the Macarena and other hot dances) and others. With a limit of 23 participants in the room at a time (including the guests), Berman hopes that the DJs who enter the room do so with a specific question or topic to discuss.

For a list of those participating and when, or if you specialize in a particular area of the business and would like to share your expertise, drop an E-note to Marc Berman at MU51C@AOL.COM. (To reach the DJ Q & A chat room on American OnLine, choose PEOPLE CONNECTION then click PRIVATE ROOM and type in DJQANDA).

TRAVEL TIP

Plan to be in or around Bonita Springs, Florida in the near future? Then be sure to stop by the area's hottest DJ/KJ tourist trap: Planet Karaoke. Although the store has been open just a short time, Jim Dalia, PK president, says word has spread quickLY. Rather than rely solely on catalog sales, his customers now have a location where they can actually sample and purchase karaoke products and accessories. Planet Karaoke is also the exclusive North American and Canadian distributor of Sunfly Karaoke Software. There's even a recording room. Planet Karaoke is located at 28441 South Tamiami Trail, in Bonita Springs.

IT MAY BE HOKEY, BUT...

How could we possibly call ourselves a DJ magazine and not honor the passing of Larry LaPrise. LaPrise, who died April 10 at the age of 83, was the singer-songwriter responsible for that favorite of DJ favorites, *The Hokey Pokey*. LaPrise, leader of The Ram Trio, originally wrote and performed the song for patrons of Sun Valley ski resort. The Ram Trio first recorded the song in 1949. Four years later, bandleader Ray Anthony (formerly with The Glenn Miller Band) bought the rights and recorded it as the b-side of another song on most wedding DJ's list of top requests, *The Bunny Hop*.

INSIDE THE PL4.0

PowerWave™ Switching Technology allows for the high-speed transformer to be small and dramatically light weight.

The charged capacitor bank distributes current as needed before the transformer—delivering continuous, stiff supply voltage.

A temperature-controlled, continuously variable speed fan blows heated air rear to front, keeping the amp and the rack cool.

An aluminum heat-sink tunnel designed with the maximum possible surface area transfers and dissipates heat.

The Best Sounding Amp Is Now The Most Powerful

PowerLight 4.0

The new PowerLight 4.0 introduces massive power to a series of amplifiers that have already become a benchmark for excellent audio performance and reliability. *PowerWave™ Switching Technology* (patent pending), at the heart of the PowerLights, is ***the power supply technology for the future***. *The 4.0 clearly demonstrates why...*

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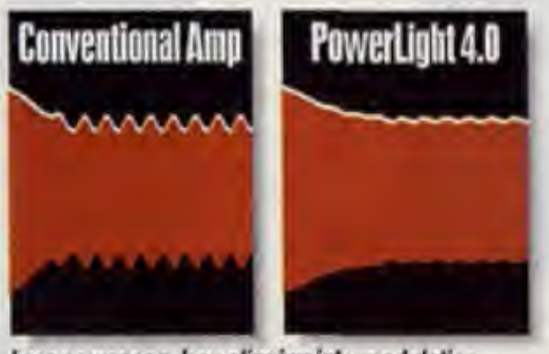
The 4.0 achieves remarkable audio quality because ***voltage supply to the output section is powerful and stiff***. There are virtually no sags following transients or long peak power demands. You won't hear typical modulation from AC ripple or garbling during clipping. The bass is ultra-clean and fat. Highs are pure and unstressed.

MAXIMUM EFFICIENCY

A PowerWave transformer "flies" at 115 kHz (2000 times the frequency of a conventional transformer). Waste heat from resistance is almost nil. The supply is 90% efficient! And the 4.0 features ***the latest three-step Class H linear output circuitry*** for maximum audio quality and efficiency.

"NO-FAIL" PERFORMANCE

QSC's renowned protection circuitry is enhanced by the PL 4.0's "smart" supply which matches power delivery to changing musical demand. The 4.0's thermal management keeps the amp cool under extreme conditions (even 2 ohm loads). And with the 4.0, ***EMI and RFI are absent***, making the amp safe for wireless mics.



Less power sag, less clipping intermodulation, more bass impact, cleaner transients...PowerLight.

INCOMPARABLE AMP

You won't see or hear another amp with the power and performance of the PowerLight 4.0. ***Call your QSC Dealer or QSC direct at 714-754-6175*** for complete details.

4 PowerLight Models

Output Power in Watts per Channel			
MODEL	8 Ω *	4 Ω *	2 Ω **
PowerLight 1.0	200 Watts	325 Watts	500 Watts
PowerLight 1.4	300 Watts	500 Watts	700 Watts
PowerLight 1.8	400 Watts	650 Watts	900 Watts
PowerLight 4.0	900 Watts	1400 Watts	2000 Watts

**20 Hz-20 kHz, 0.1% THD, ** 1 kHz, 1% THD*

Three-step, Class H linear output circuitry insures less waste heat, less current demand and excellent signal-to-noise ratio.

PowerLight 4.0 Key Features

- *PowerWave™ Switching Technology*
- *Advanced Thermal Management System*
- *DC, Sub Audio and Thermal Overload Protection*
- *Data Port for Use With QSC MultiSignal Processors*
- *Neutrik Combo and "Tool-less" Binding Post Connectors*
- *Extreme Light Weight—30 lbs!*
- *6 Year Warranty Available*

QSC™ AUDIO

HEAR THE POWER OF TECHNOLOGY™

The front panel of the PL 4.0 features comprehensive LED status arrays, detented gain controls with soft touch knobs and 2 dB steps for easy resetting.

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Entries must be received by American DJ by 3 p.m. Pacific Time, Tuesday, October 1, 1996. Winners will be announced on Thursday, October 31. All photos become the property of American DJ Supply, Inc. and cannot be returned. For more information, call American DJ Supply, 800-333-0644.

Last Minute Bookings

SHOULD YOU TAKE ADVANTAGE OF THE SITUATION?

by Mark Johnson

I was speaking with a new client re cently who had a problem with the last Mobile DJ he hired. He had called and booked the DJ the same week as the event. The price he was charged was almost double this DJ's regular four-hour fee. The DJ justified the higher price by the fact that it was a last minute booking. Obviously, the DJ may have been inconvenienced by the late call, but did that justify the higher price?

Apparently, this DJ had nothing booked that night. It wasn't a multiple unit service that could simply assign one of their available guys to the party. This was a single DJ who probably would have spent the evening in front of the tube had this somewhat frantic call not come through.

There are several debatable points regarding the exploitation of a client in need. If you believe it's the only booking you'll ever get from a client, then you may feel justified. However, if you believe you are creating a relationship with each and every client, then why start out by taking advantage of the situation?

Let's analyze why this client was in such a dilemma. Do you think he forgot about booking entertainment until the last minute? Probably not. More likely the entertainment he booked canceled because they got a better deal at another party, leaving him in the cold.

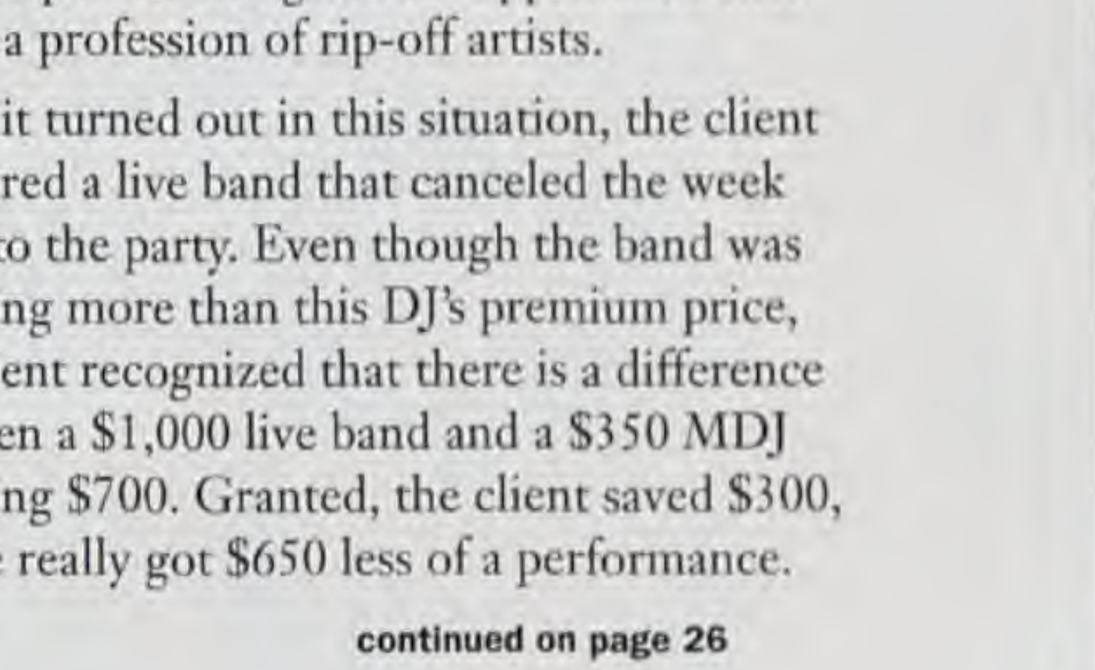
On the other hand, if, in your conversation with a desperate client, you show concern for their situation, and offer your services at your normal rates, you may develop a lasting relationship with the person and find your reward in future bookings.

THE FLIP SIDE

Is it unethical for a Mobile DJ to cancel one booking for a more lucrative one and leave the first client in the cold? If you can juggle multiple bookings, or see that the job is covered by another DJ, that's one thing. But to leave the client with nothing marks that DJ as a poor businessperson and gives the appearance that this is a profession of rip-off artists.

As it turned out in this situation, the client had hired a live band that canceled the week prior to the party. Even though the band was charging more than this DJ's premium price, the client recognized that there is a difference between a $1,000 live band and a $350 MDJ charging $700. Granted, the client saved $300, but he really got $650 less of a performance.

continued on page 26



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Maybe You Should Run For President
Our new MFA Series of amplifiers deliver the power that digital audio sources demand.
Whether used for motion picture sound tracks or live contemporary music, these models
faithfully reproduce the extended dynamic range of today's technology.
High power, great sound, and a full Five Year Worry Free Warranty. Why buy anything else?
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REALITY CHECK

There are several debatable points regarding the exploitation of a client in need. If you believe it's the only booking you'll ever get from a client, then you may feel justified. However, if you believe you are creating a relationship with each and every client, then why start out by taking advantage of the situation?

This is not about the relative costs and value of DJs versus live bands, however, this DJ pushed it to the point where the client felt taken advantage of.

It's said that the only difference between a bank robber and a lawyer is that a bank robber uses a gun. We are in this business to provide a valued service to our clients. We advance our own value legitimately by using more sophisticated lighting, more involvement with the audience, a wider range of music or maybe some dancers or entertainers.

To advance our rates to simply match the client's budget is a practice that will limit growth. The real reward comes from being the client's first choice, without him going back to the yellow pages or newspaper ads. That's the definition of a good business relationship: a mutual respect between two people with regard to the value of the product and the integrity of the price.

Digi-Scratch It?

For years, turntable mixing has provided DJs with analog "scratch" effects that, unfortunately, can't be duplicated using Compact Disc Players and CDs. Until now.

Introducing the Denon SMX-2000, representing Denon's first entry into the DJ mixer market. Imagine a full-featured DJ mixer with Sample, Stutter and the world's very first "Digi-Scratch". That's right. Just load a sample from any input, including an external CD player, and spin the Digi-Scratch disc. The SMX-2000 allows you to scratch forward, backward and in both directions for an incredible scratch effect that rivals any turntable.

See how the Denon SMX-2000 Digi-Scratch mixer can put you back in control of your performance and most importantly, the music. Digi-Scratch It? Find out, at your local Denon dealer.

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THE COMPUTERIZED DJ

Get Organized

THESE APPLICATIONS CAN HELP YOU GET CONTROL OF YOUR LIFE!

By Ted Gurley

The phone rings and the voice at the other end asks if you have a DJ available on December 14 — what do you do? Do you fumble through a calendar looking for the month of December and then look at another list to figure out what DJs are available to work that date? Or can you tell the caller within 15 seconds that you have a DJ available and go into your sales presentation? If you can find the information in 15 seconds, you are probably using a computerized scheduling program.

Let's look at three types of scheduling programs and information managers. These are the cream of the crop and each has a few unique features. Over the last decade, I have tried over a dozen different programs that claimed they would help me manage my DJ business. But the following are programs I keep coming back to again and again. One is bound to suit your business needs.

Lotus Organizer is the Swiss Army Knife of information managers. It is an integrated calendar, to-do-list, notepad, planner, address book, phone dialer, contact manager, and more.

The scheduling concept is simple. You use a calendar that looks like a typical wall calendar where you keep a master list of appointments, meetings, and scheduled gigs which you can pass to a planner. The planner color codes each event and places a little dot on the actual day to the calendar. Just by glancing at this planner, within 10-15 seconds I can tell a prospect if we are available the day they are asking about. If I want more details, I can move the mouse pointer over to the dot and the program will display the details of that event.

Not only do you have the calendar and planner handy, you also have all your personal and business contact information at your finger tips. The contact portion of this program holds extensive integrating e-mail addresses and a free form box for you to note comments about your contacts. Lotus Organizer for Windows is less than $100. Two other good planners are *Microsoft Schedule* and *Sidekick*.

Calendar Creator Plus is excellent in its simplicity. To date, it has sold over 1.5 million copies. This program creates calendars and that is all it does, but it does it very well. You can select sizes from a wall calendar to wallet size. You can customize it with graphics or make it very basic. You can print in daily, weekly, monthly, or yearly formats.

It allows you to print out schedule calendars for each of your DJs every month. You can link information from Lotus Organizer to develop the personalized calendars. Attached to the monthly schedule calendar is a yearly planner that includes vacations and personal information for each DJ so you know when or when not to schedule that person. Calendar Creator Plus for Windows and Windows 95 costs less than $50.

Info Select is a free form database that stores little ideas and details and allows you to search to get them back. It's like a computerized shopping and to-do list.

You will wonder how you worked without this one. Nothing else comes close to the power of Info Select. It retails for less than $150.

Finally, if you want some DJ specific information managers to try out, pick up a copy of *Plug In: The Guide to Music on the Net* at your local bookstore. The book, which I co-authored, is packaged with a CD-ROM that contains evaluation copies *of Showbiz*, *Showdisc*, *InfoManager*, *Music Database* and dozens of other music-oriented software programs. The book is a guide to music and music business topics on the internet.

Ted Gurley owns a DJ business in Dallas, Texas. He can be reached on the Net at tgurley@onramp.net.

ON LINE UPDATE

Looking for DJs and KJs in cyberspace? Check out these electronic gathering places:

USENET NEWSGROUPS:

alt.music.makers.dj
alt.music.dance
alt.rave
alt.music.techno
alt.music.karaoke
alt.weddings

• CompuServe
MUSIC INDUSTRY FORUM
DJs/Radio, TRAX Entertainment!

• America Online
MUSIC MESSAGE CENTER
Mobiles/Club Jocks/Equipment

LIVE CHAT

• AOL: People Connection (Private room) Keyword: djnet (Wednesdays & Sundays, 10PM ET)

• CompuServe: Music Industry Forum to Conference, enter room RADIO/DJ (Sunday 9PM ET)

• Starting Tuesday May 21 9PM ET and every Tuesday DJ Questions & Answers (DJQANDA) on AOL

KOOL SPOTS ON THE WEB

Courtesy of the Promo Network

DISCOWEB

http://www.msci.memphis.edu/~ryburnp/discoweb.html

Paul Ryburn, who has a fully operational disco ball in his office, presents: top 101 disco songs, the history of disco, disco around the world, city-by-city listing of disco clothes, clubs, etc. Information about hustle dancing in the USA, International Leisure Suit Convention, where to find disco merchandise, where to buy disco balls, videos, gold medallions, the world of dance music, Euro and Italo Disco, disc directory, disco homepages.

THE LYRICS PAGE

http://archive.uwp.edu/pub/music/lyrics/

Great resource for karaoke venues searching for those hard-to-find lyrics. Lyrics may be found by entering words from the body of a song, typing the artist or title name or selecting the first letter of the artist's or group's name.

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eds. note: If you're targeting the competitive wedding market, making a good first impression starts with your initial presentation packet. It's quite common for a client to book a particular service just because they were swayed by a good looking, professional presentation. Along with all the essentials on your service, consider including an informational soft-sell. Here's a handout Mobile Beat's Jay Maxwell, operator of Jay Maxwell's Music by Request in Charleston, S.C. includes in each presentation packet. Its purpose is to educate each prospect as to the DJ concept, and give them a basic idea of what to expect at their reception. According to Jay, once clients read this, they realize it's easier to just hire the DJ who provided the piece, then to use it in interviewing others. To use, just paste your company name or logo inside this box and make copies of both sides of the page.

By Jay Maxwell

All the planning is now behind you. You've made the walk down the aisle, proclaimed your love, and exchanged glistening gold wedding bands. Congratulations, you are now man and wife. Now it's time to kick back, unwind, forget all the stress and celebrate the day at your reception.

WHAT TO EXPECT

First, the photographer may want to take a few more pictures at the church or wedding site. After that, it's off to be greeted by family and friends who have come together for your wedding day. Don't be surprised to receive an enthusiastic welcome as your DJ/master of ceremonies announces your grand entrance. It's one of the things he or she enjoys most. And for the next few hours it will be their job to lead the festivities, play the music that is important to you and your guests, and keep the reception running smoothly.

Music is in fact the most important and memorable part of a reception. Reception guests seldom remember the meal or even the cake, but they almost always remember the music, especially if the DJ did a great job.

WHO COORDINATES THE RECEPTION?

The main reason wedding couples choose a DJ is that the selection of music a DJ can play spans across all ages and tastes. But aside from the music, your DJ will also act as your master of ceremonies to help

continued on p. 32

TOP 25 ALL-TIME BRIDAL SONGS

1. I Swear ..... J.M. Montgomery/All 4 One
2. Have I Told You Lately ..... Rod Stewart/Van Morrison
3. Keeper Of The Stars ..... Tracy Byrd
4. Everything I Do ..... Bryan Adams
5. Unforgettable ..... Nat King & Natalie Cole
6. Cross My Heart ..... George Strait
7. Wind Beneath My Wings ..... Bette Midler
8. Unchained Melody ..... Righteous Brothers
9. Could I Have This Dance ..... Anne Murray
10. Power Of Love ..... Celine Dion
11. What A Wonderful World ..... Louis Armstrong
12. Always ..... Atlantic Starr
13. Wonderful Tonight ..... Eric Clapton
14. I Love The Way You Love Me ..... J.M. Montgomery
15. Here And Now ..... Luther Vandross
16. Your Love Amazes Me ..... John Berry
17. Love Of A Lifetime ..... Firehouse
18. Endless Love ..... Mariah Carey & Luther Vandross
19. When A Man Loves A Woman ..... Percy Sledge/Michael Bolton
20. Always And Forever ..... Heatwave/Luther Vandross
21. You & I ..... Eddie Rabitt & Crystal Gayle
22. Can't Help Falling In Love ..... Elvis Presley
23. Can You Feel The Love ..... Elton John
24. True Companion ..... Marc Cohn
25. Beautiful In My Eyes ..... Joshua Kadison

maintain the proper flow during the reception. Your DJ will coordinate with your photographer to get all the right pictures for your wedding album. So while you may be thinking of hiring a DJ just for the music, remember to consult with him or her a few weeks before the wedding to discuss the desired order of events, such as the cutting of the wedding cake, the toast, and the bouquet and garter toss. As your DJ will be introducing you and your wedding party, it's important they know how to pronounce all the names correctly. Your DJ will most likely ask you for the phonetic spellings of any challenging names.

THE RIGHT MUSIC MIX

Having a DJ you can trust to handle all the MC duties is important, but where most DJs really shine is when it comes to knowing what music will get the crowd on the dancefloor. As a general rule the guests will not dance until after the bride and groom have had their first dance. This may be followed immediately by a dance for the bride and father and one for the groom and his mother. If other special dances are in order, they would be done next. In most cases, your DJ will kick off the dance portion of your reception right after the special dances. This gets the guests up and on the dancefloor so that they don't begin to feel left out. Other festivities such as a dollar dance, or the bouquet and garter toss can take place at appropriate times during the reception.

Proper planning for your reception should also include giving your DJ a guideline of the types of music (dance, country, beach, rock 'n' roll, or oldies) that you want to be played. Keep in mind that you want all your guests to be satisfied, so make sure your DJ is prepared with a wide variety of music to suit all tastes. Also give your DJ a list of songs that you would like to hear during the meal. Just remember that your wedding day is a time to celebrate, so dance and enjoy yourself!

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Spinning OUT OF Control

SOME DJS RATIONALIZE THEIR SHODDY SERVICE WITH LOW RATES, OTHERS THINK BEING A "MOBILE DJ" IS A LICENSE TO STEAL.

By Robert A. Lindquist

They are out there. Poorly-trained, under-qualified DJs who are having a negative effect on the whole profession. Some are simply hacks who take jobs for rates far below what most professional services could even consider. Others work for large DJ companies with slick marketing who promise the client the

highest quality, but deliver a disaster. They are the bottom feeders and con-artists of the DJ profession. Rather than swim along with the stream of DJs who take pride in their service and compete for a professional rate, they simply take whatever falls through the cracks. Often, their rates are 50, 60, and even 75 percent less than the reputable services.

But this is not about unfair price competition. What's really at stake is the credibility of the DJ profession overall. For the most part, these bottom feeders lack any significant level of training or experience, as well as the proper equipment to do a competent job. The one thing they have in their favor is price. They have learned that there is a segment of the population that will pay them to perform... at least once.

While they may never be hired back, many of these DJs can get through a high school dance, class reunion, or summer picnic without causing serious long-term damage. The area they are sparking the greatest concern is the wedding market, where there is plenty of opportunity for the cut-rate, inexperienced DJ to really wreak some havoc.

WHY SO CHEAP?

Too often, prospective clients forget the old adage "If it sounds too good to be true, it probably is." The fact of the matter is, no DJ or KJ with properly maintained, professional gear, a legal music library, and proper training would want to work a four- or five-hour wedding for a hundred bucks. Most weddings take place on weekends and, while larger DJ companies may be able to handle multiple events simultaneously, the single operator is limited to a

As a result, DJs who rely primarily on price to attract clients usually offer little or no customer service. In addition, they use substandard gear, carry a meager music library, and leave much to be desired as far as their personal interaction skills or the type of impression they make.

maximum of four events on a weekend (assuming a Friday night job, a back-to-back Saturday, and possibly a light Sunday afternoon gig). Regardless of how much a DJ enjoys the work or how big a rush they get out of performing, any DJ who would work four gigs for a total of $400 (or less) is extremely challenged in terms of their business sense. As a result, DJs who rely primarily on price to attract clients usually offer little or no customer service. In addition, they use substandard gear, carry a meager music library, and leave much to be desired as far as their personal interaction skills or the type of impression they make. In other words, they aren't doing it just for the money. Some see it as a way to break into the business. For others, it's an ego thing.

LOW PRICE LOOP

Most people who hire DJs, especially for weddings, are first timers. They don't know what questions to ask and they certainly don't know what the answers should be. In many ways they are more in the dark shopping for a DJ then they are shopping for a used

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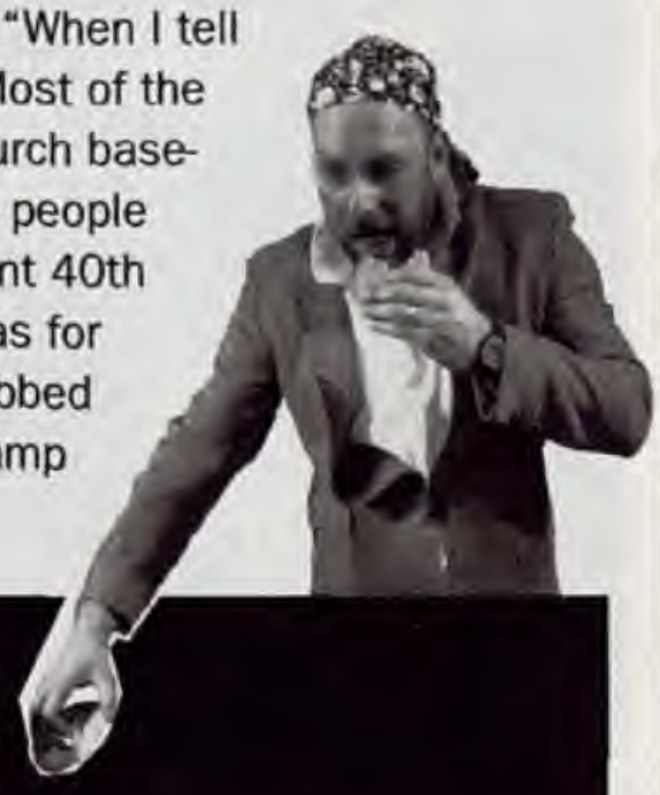
Who Would Hire This Guy?

"DJ Fred" (not his real name) is a well-known mobile in a large suburban area. While other local DJs compete aggressively for jobs, Fred is booked solid, working as many as six gigs a week. His secret? Price! Fred charges just $75 a gig. And it doesn't matter if it's four, five or six hours.

Fred's hottest prospects are those whose first concern is money. "I love people who call and ask what I charge," he explains. "When I tell them my flat fee is $75, that usually clinches the deal." Most of the parties Fred plays are at VFW halls, FOP lodges and in church basements. "We're not talking the Ritz," says Fred, "But these people can party." And party they do. According to Fred, one recent 40th backyard birthday party ran seven hours. "The contract was for only six hours, and when it started running over, I just grabbed a burger and a cold one and said, 'what the heck,' if the amp overheats they can't complain. I've done my part."



While others strive for an evening free of dead air, Fred programs it into his show.

Working for such low rates does have its drawbacks. For example, there's little profit to reinvest into equipment or music, let alone put gas in his 18-year-old pickup truck. Fred has two old Realistic speakers with a distinctive buzz. He bought his mixer/amp combo from a band that broke up in 1980. Most of his music is on cassettes he dubbed himself and his light show is comprised of a mirror ball coated with cigarette tar and two pin spots. His music selection is basic, mostly 50's and 60's. He likes to talk on the mic a lot, or at least did, until he dropped his EV 635 into the punch bowl at a recent elementary school dance. Fred's banter revolves around jokes he steals from TV shows.

While others strive for an evening free of dead air, Fred programs it into his show. "It builds the anticipation, 'what's he gonna play next?' they're all thinking. Besides, it reminds them of what it would be like if I wasn't there!" he exclaims. Since his music is played back mostly from cassettes, beat mixing is nonexistent. But music is only part of the picture. Fred considers himself an interactive entertainer, incorporating props, such as his personal favorite, the tambourine. "You can really get it going with a tambourine if you know what you're doing," says Fred with a wry smile, "I've had people come up to me at the gas station and ask if I was the guy they saw getting down with the tambourine."

Fred's rates are low and he goes to the extremes to keep them that way. He offers this tip for getting free handtrucks: "Most hotels have lots of them and they don't mind if you take them. It's not like you're stealing. You just have to act like you know what you're doing. I always keep a bolt cutter on the truck in case they've chained 'em down."

At 45, Fred has his own piece of the American dream: his own part-time DJ business. "He may be a bit of a slob, but he'll work for damn near nothing, and that's all it takes to get some clients to sign," one local party planner confided, adding, "I guess when people get a DJ for so little they don't expect much. With Fred, they'll get about what they expect. Personally, I can't even tell what he's playing because of that s— stereo he's got."

There's no doubt that Fred is one Mobile DJ who has reaped sweet success from offering the lowest price in town.

by Bruce Fletcher

Spinning OUT OF Control

car. If they call five different DJs and get prices ranging from $75 or less to $425 or more, it's bound to be confusing.

Not surprising, most cut-rate DJs get their bookings through non-traditional channels. For example, it would be very unlikely to find one of these jocks with a display at a mall bridal show, or even with an ad in the yellow pages. Instead, their jobs come through inter-office or inter-family referrals. For example, Jane works with Mary and Mary's cousin Fred is a DJ. Mary refers Fred. Jane, not knowing any better, makes him her first call. Fred, who has plenty of white space on his booking calendar, quotes a price too good to refuse. At no time does the conversation enter into the DJ's experience or abilities. For Fred it's a booking. For Jane, it's one less thing to worry about and, backed by Mary's recommendation, she feels she has made a good choice.

LONG TERM EFFECT

Ever had a prospect comment something like, "My sister had a DJ at her wedding and he was terrible. His sound system was horrible. He played heavy metal during dinner, didn't have the right song for the bridal dance, screwed up the names of every-one in the bridal party, and wouldn't play any of the songs my sister requested."

Most likely, the sister hired her DJ based only on price, without properly checking credentials, background or experience. Unfortunately, in

continued on p. 38

10 TIPS TO:

Turn the Tables on Cut-rate Cut Throats

Poor quality, cut-rate DJs have become a concern in almost every market. Often they prey on uninformed consumers who have no knowledge of what a professional DJ offers or what their rates include. To win the war with these bottom feeders, arm yourself with these ten proven marketing tips:

1. Stay on the offense. Never assume that just because a prospect's first question is about prices that they are shopping for the cheapest DJ they can find. Often, it's just because they don't know what else to ask.

2. Educate the consumer. You may not be able to compete with the cost cutters based on price, so encourage your prospects to stop thinking price and move up to the level where you can compete. Include in your standard information packet a printed sheet that will guide prospects in the right direction. (Don't have one? Feel free to make copies of Jay Maxwell's. It's on page 31 in this issue).

3. Confidence is key. Before you take or return a call from a prospect, prepare yourself mentally. Be positive, friendly and helpful. You can do the job as good as, if not better than, any competitor. Now get the prospect to be as confident in your abilities as you are.

4. Control the call. When a prospect asks "What do you charge?" respond with something like: "Before I explain our special summer rates, I need to get some information on your event..." Skip beyond price and explain what you offer first.

5. Guarantee your service. Assure clients that if they are in any way dissatisfied with your service, you will do everything (within reason) to resolve their concern. Consider adding a line to your contract that states if you, or the DJ you provide, fails to be: a) set up and playing on time, b) totally professional in appearance and in carrying out the appointed duties, c) prepared with all pre-requested music, you will refund $100.

6. Offer more for the money. Make a list of things which cost you little or nothing, but have value to the prospect. This might include providing a prepared music list (such as the Mobile Beat Top 200 Promopiece) to simplify their requests. Double-checking with the party hall in advance to make sure your plans coincide with theirs also looks good to clients.

7. Follow up after the job. Send out a performance review card to each client. Organize the most positive ones in an album for clients to review. Carry a pocket camera to each event and get a few snapshots. Mount these alongside the card from that job.

8. Compare your rates. Make it a point to anonymously call one competing service each week, and inquire as to their rates. If your rates are significantly higher, you may have to substantiate why when asked by prospects.

9. Make a video. Produce a profes-sional-quality video, but keep it short and simple. Focus on people enjoying your product! Include short clips of you interacting with the guests, but avoid (especially for weddings) wide shots of equipment or people dancing.

10. Be realistic. All businesses have sales. If you sense that a prospect really is tied to a tight budget, and you have the date open, it may be to your advantage to give them a discount to lock up the job. That could be the job that gets you two, three or more referrals.

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the aftermath of a disastrous wedding, that fact is forgotten. Her DJ was bad, and now you have to reestablish this prospect's confidence in DJs.

On the up side, Mark Ashe, of Agawam, Mass., says that while cut-rate DJs may hurt the professional services in the short run, it is helping to educate consumers. Ashe says, "Once someone is burned by a poor DJ, they immediately start sharing the experience with family and friends. Word-of-mouth advertising is a two-way street and when it's based on a negative experience it travels twice as fast." In the meantime, Ashe suggests using cut-rate DJs as a point of comparison, adding "Most of them offer so little in terms of experience, customer service, or performance, they make those of us with serious operations look that much better."

If one or two DJs start drastically cutting rates just to fill their calendars, and others follow suit, before long every one has a packed calendar and no one is making a decent wage.

The second effect that rate cutters have on the market in a specific area is that they reduce the perceived value of a DJ. If one or two DJs start cutting rates just to fill their calendars, and others follow suit, before long every one has a packed calendar and no one is making a decent wage.

The solution, of course, would be for everyone to stick to their established rates. According to Jim Baxter of Colorado Sound 'N Light in Denver, Colo., "Most people's buying decisions are based on fear. They buy a car when they fear the old one will break down and leave them stranded. They stock up on food when they hear there's a storm on the way. It's human nature. Now apply that to DJs. Let's say a client calls five DJs in a market. Four are relatively close in price but the fifth is way low. In most cases, the client is going to realize that there must be a reason why that DJ's price is so low. If they are really concerned about value and the quality of the performance they are going to get, they'll choose one of the other four even if they charge more. Every market needs at least one cost-cutter so the rest of us have a point of reference."

Of course, there are also those prospects whose biggest fear is being overcharged and that makes them tasty prey for the rate cutters and bottom feeders. If they happen to call two or three discount DJs before you, they may not get to you at all.

Baxter says it all comes down to the need for DJs to understand their market and carefully tune their selling skills. "I learned early on that there are five types of customers. That's why Ford and Chevy offer more than one model and why there is K-Mart, Sears and Nieman-Marcus. If all a client wants is low price, I won't pursue it but I know plenty of DJs who will, especially if all that client wants is someone to play music. Some consumers want steak, others are happy with hamburger. I just wish more DJs would make up their minds as to which segment of the market they want to go for and just do it. As for those clients who choose a DJ just because he was the cheapest in town... they won't make that mistake again!"

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HERE'S A MIX OF TIPS & TRICKS TO HELP YOU IN THE HUNT FOR MORE JOBS, BETTER DJS AND THE PERFECT PERFORMANCE

The U.S. Department of Vital Statistics reports that in 1995 over 2.3 million couples tied the knot. The average cost of an American wedding was $8,000 with over half of that being spent on the reception. With $400 as the average cost of a DJ (bands are higher), the total tops the $1 billion mark. Is it any wonder why so many DJs and bands are looking for a taste of this pie? As we head into another wedding season, here are a few hints to help you find and train new DJs for your staff as well as sharpen your own performance and selling skills.

Star Search

FERRETING OUT THE FINEST DJS AND DANCERS

by Jackie Silver

With the growing popularity of DJs, weddings have become elaborate, lively, and entertaining. Many clients of the 90's want a reception that incorporates new levels of fun and excitement. They want more than just a good party, they want an event that will virtually overwhelm their guests.

OPEN AUDITIONS

In many metropolitan areas, the trend is toward the "performance" or "full-production" DJ. The key to successfully coordinate and play a "full-production" wedding is having a good pool of qualified people. Finding a talented staff is always a challenge. "We hold auditions once a year in the summer to acquire new talent," says Bobby Morganstein, of Bobby Morganstein Productions in Philadelphia. He suggests targeting local universities and dance schools, asking for referrals from current staff members, or even keeping your eye out at your own parties for budding new talent. DJs can be acquired by placing an advertisement in your local paper or putting up a bulletin at local high schools.

MCs may be the most difficult staff members to find. They must not only be personable and enthusiastic, but reliable and dedicated as well. You'll probably want to rely on word-of-mouth referrals or promote one of your most-requested dancers or DJs to MC status. "The MCs are the backbone. Their personalities are all-accommodating and willing to go the extra mile to give our clients the party of their dreams. They make the clients feel comfortable and make them an integral part of the entire planning process," says Morganstein.

TEAM PLAYERS

Each staff member has a particular job to do. The MCs coordinate the events of the party and are the forefront personalities of the operation. He or she meets with the client beforehand to plan the party. Then they collaborate with the various components of the party staff (i.e. photographer, videographer, caterer, decorator, etc.) to make sure that everyone is clued in as to what is going to happen at the party.

The DJs who actually play the music are behind the scenes. The dancers are considered "party motivators." Their job is to energize the party by interacting with the guests and wedding party, using their personality to generate an air of excitement. The dancers are not hired to "show off" or take the spotlight away from the guests of honor or the family; they are merely an enhancement to the entire atmosphere.

MCs may be the most difficult staff members to find. They must not only be personable and enthusiastic, but reliable and dedicated as well.

Usually, these types of weddings consist of at least one MC, two DJs, and two dancers. The size of the staff can be adjusted to suit the needs of the client. You may want to add more dancers for a larger party. A good rule of thumb is about one dancer for every 40 guests. "In the beginning, we offered dancers as free add-ons to the existing packages," said Morganstein. "People really liked the dancers and the idea really caught on."

TO A "T"

If you use dancers, you'll need to provide them with costumes. Costumes should be fun and colorful, but tasteful. Dancers usually wear black dance pants, black lycra T-shirts, and black dance shoes. All of the costumes should be able to fit over the base outfit. This way the dancers do not have to undress to change into their costumes. If you can not afford to hire your own dancers with costumes, you may want to contact another entertainment company or dance troupe and subcontract your dancers from them. In most cases, the dancers will come with their own costumes.

For costume ideas, try the Video Costume Catalogue. You can call Bobby Morganstein Productions at (215) 947-6935 for more information. The writer, Jackie Silver, is public relations, client relations, and marketing coordinator for Bobby Morganstein Productions, Philadelphia, Pa.

DJ 101

Sell wedding-specific

TRY TIGHTENING YOUR TARGET

by Tom Gardner

Over the last decade, we have seen quite a metamorphosis in the DJ business. It used to be the choice was between a band or a DJ. Now couples planning a wedding have more options than ever. They can choose a live band, DJ, DJ/KJ or one of the newest additions to the menu, the one man band/DJ (who performs older tunes live and spins the new stuff), and the performance DJ (who brings along an entourage of performers). For those of us who target the wedding market, these changes effect not only our performances but also the approach we take to presenting our service to potential clients.

When it was just DJs and bands, the selling points were obvious. Our main obstacle was whether or not the customer wanted the DJ sound or the presence of a live band. Now we have that same challenge, plus we're dealing with confused couples who are not sure what they're looking for but are deathly afraid of hiring the wrong DJ (see "Turning the Table on Cut-rate, Cut-throats" in this issue, page 37).

So how do we untangle this mess and create a clear picture of what we do for the client? I suggest using this four-part approach to educate the customer:

1. Segment the industry
2. Identify what we do
3. Compare to the competition
4. Sell our strengths

Let's assume you are an independent DJ or small company. You do all types of parties but rely heavily on weddings. Your repeat and referral business is doing fine but you've noticed a marked decrease

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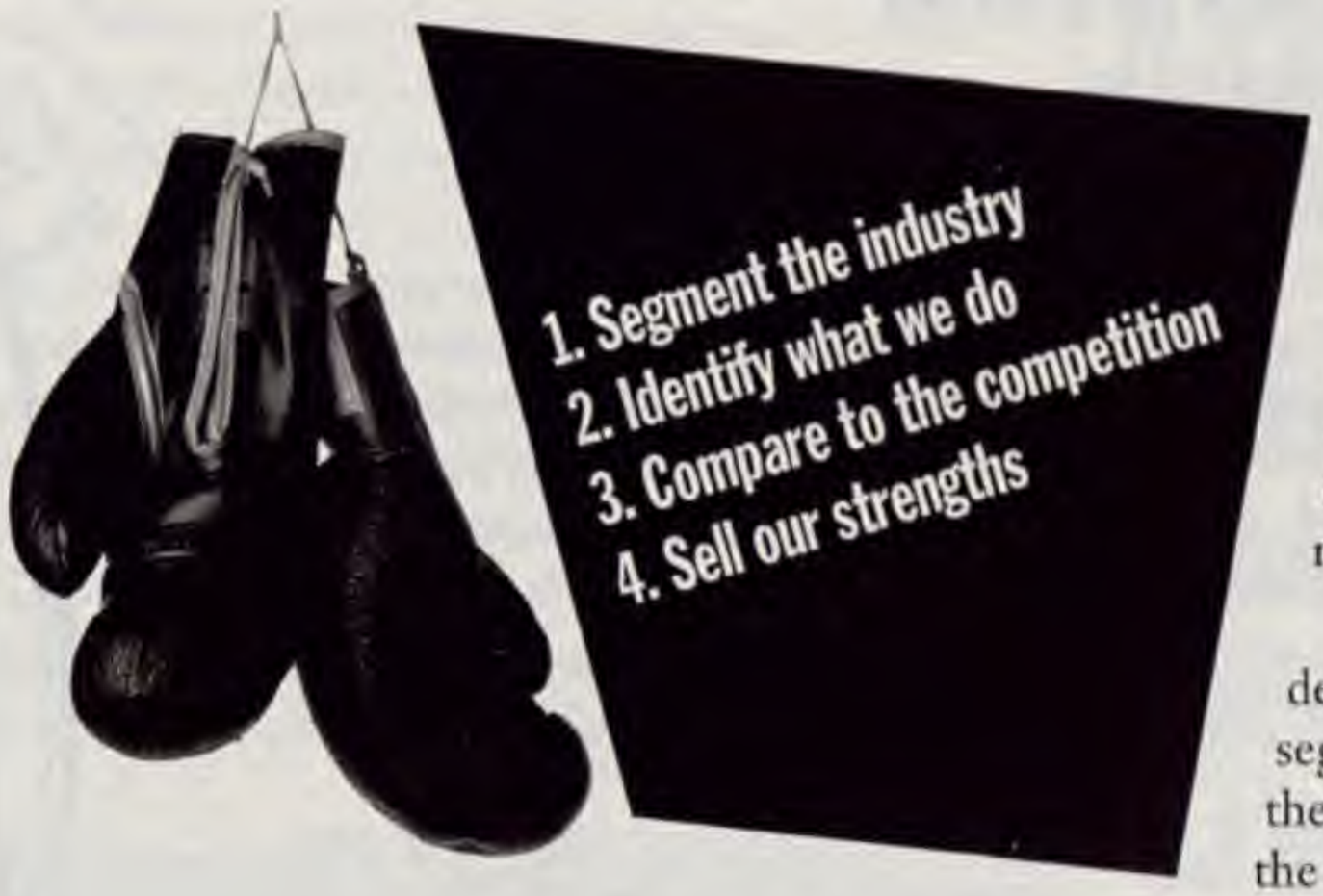
in new wedding business (from advertising). Everyone seems to be choosing a larger, multi-system DJ company that's been advertising in all the bridal papers and appearing at all the bridal shows. It doesn't make sense to go head to head with the company because you don't offer that type of service, and it would take a lot of money to effectively counter their advertising. You need to create your own niche and educate your customer.



Here's how I overcame this problem in my own business. In order to gain a marketing advantage over the many "all occasion" DJs in the area, I created a new type of DJ called "The Wedding DJ," and became the area's first to use this specialized title. Many DJs may say they are wedding DJs because they play weddings, but I have taken this to the extreme. When I travel through the sales process with my clients, I constantly reinforce the fact that there are many all-occasion DJs and even performance DJs they could consider but, as they are planning a wedding, doesn't it make sense to hire a wedding DJ? By segmenting the market, I only sell against other wedding DJs. Will this hurt your non-wedding business? No. You can be a wedding DJ and an all-occasion DJ at the same time. You just need separate sales materials and ads.

The tighter you can define a specialized segment of the market, the easier it is to convey the message to your potential customers and book more work. The more professional we all are, the better reputation our industry will get and, consequently, will justify higher rates.

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By Mike Ficher

MC Stammer

HOW TO TALK A GOOD GAME

With music emphasis given to particularly the first, last, and bridal dance songs, the public introduction of the wedding party is often an overlooked aspect of a DJ's reception responsibilities.

Since the announcement of the bride and groom's chosen circle is usually the first contact between a DJ and the audience, it can play an integral role in establishing the tone for the event and developing a rapport with the guests.

A flawless, upbeat presentation can invigorate a solid first impression and validate your professionalism with the audience. A careless, monotonous delivery may question the DJ's all-around abilities. Here are some basic guidelines and suggestions for new DJs just learning the ropes of receptions.

There are four generally accepted means of executing the wedding party introduction:

Grand processional. This includes the complete wedding party line up, comprised of (in order of introduction): (Note: The woman should always be introduced first with her escort second).

1) Parents of the groom 2) Parents of the bride 3) Bridesmaids and ushers, beginning with the last couple and ending with the maid/matron of honor and best man 4) Bride and groom

Check with the bride and groom to determine which introduction they would prefer (i.e. Mr. and Mrs. John and Jane Smith, Mr. and Mrs. John Smith, John and Jane Smith).

Processional. Just the bridal party here. Omit the parents of the bride and groom. Introduce the bridesmaids and ushers first, followed by the maid/matron of honor and best man, with bride and groom last.

Bride and groom. The parents, bridesmaids, and ushers are omitted and only the bride and groom introduced to the assembled reception guests.

No introductions. Because of circumstances (i.e. multiple previous marriages) or design (i.e. informality, shyness), occasionally a couple may elect to forsake introductions altogether.

Although it is not necessary to adopt the guise of Casey Kasem for the introductions, here are a few tried-and-true suggestions to inject excitement, professionalism and distinctiveness into the announcements.

Know what to say - Never assume you can wing it. In the thick of getting everyone's cooperation and attention, it's easy to get distracted and forget to announce someone. Write out your basic introductions so you have something to keep you on track.

Pronounce the names correctly - This seems like a no brainer, but the importance of accurately pronouncing each name cannot be overstated. Secure a list from your contact (bride, groom, parents) prior to the event, review and ask about the proper pronunciation and accents. Get into the habit of writing down a name's phonetic pronunciation. Then practice, to build confidence and comfort.

Vary your descriptive words - Occasionally bridal parties may possess as many members as a starting football line-up. Employing the same transition word from bridesmaid to usher, such as "with," may become monotonous. Modify your word selections — such as with: escorted, accompanied, ushered, chaperoned, and attended — to add variety and spice to your transitions.

Vary your inflection - Don't read. Announce. Avoid falling into the same vocal rhythm by adjusting your voice patterns for each introduction. Listen to radio personalities, commercial voice-over artists and news anchors to observe how they inflect on certain words and syllables, modulate their phrasing and create the sense that they are not reading copy but conversing with you.

Get on the floor - If you have a wireless microphone, abandon the sanctuary of the console. Bring your list and gain a visible location on the dance floor or at the edge of the stage. If you're on the floor, don't block the wedding party's passage or commandeer the center of the hardwood. This technique can develop a camaraderie with the guests — always a positive feeling.

The introduction of the wedding party is an opportunity to showcase your all-around skills as an entertainer and open the path to a great reception. Make the most of this first impression!

Can Mobile DJs make or break a new release?

Mobile DJs continue to strive for acceptance and legitimacy as a major player in the music industry, but have constantly battled the misconception that their exposure is limited. Unlike club DJs, who have traditionally had a rapport with record companies for their new-music promotional skills, Mobile DJs have generally gained "no respect" in this area.

In the past few years, that concept has been put to the test. The recent boom of specialty CDs released by various artists specifically for play at weddings is just one indication of the acknowledgment that Mobile DJs hold the cards for these artists to be successful. Since it is original material, the odds that a band will play it are slim. The success or failure of these releases hinge largely on the promotion and use of this music by the Mobile DJ industry.

We gave a listen to three of these wedding compilations, which contain all new and original material. Unique aspects of each are spotlighted (see chart).

CD Title, Artist and Source	Original First Dance	Original Father to Daughter	Original Daughter to Father	Original Mother / Son	Other Original Material
Timeless Traditions Chris Taylor (QCS Entertainment) 34 Castle Drive Hooksett, N.H. 03106 603-668-4306	"Always By My Side"	"My Little Girl"	"A Place In My Heart"	"I Will Remain (Your little Boy)"	Bridal party dance, Last dance, Anniversary dance, Instrumental versions of all but last dance.
New Wedding Traditions Mikki Vierek (New Traditions) PO Box 827 E Long Meadow, Ma. 01028 1-800-44-SONGS		"A Song For My Daughter"	"One More Time"	"A Song For My Son"	Cake cutting music, Bride and groom, Thank you, Instrumental versions of all vocals
Complete Love Wedding Music Guide Bob Larro Orchestra (Complete Love Enterprises) PO Box 54 Eastchester, N.Y. 10709 1-800-895-8190	"Complete Love" "I Promise You"		"Willing To Share"	"With Love, Naturally"	Recessional, Ethnic medley, Irish wedding song, Instrumental versions of both "first dance" songs

More Family Values

A recording of a somewhat similar genre, but with a specific focus, is *Tools For the Trade* , touted as "A Collection of Songs to Help Fathers Build a Lasting Relationship With Their Children," by Steve and Annie Chapman. It is basically a compilation of selections from the Chapmans' works (established Christian contemporary artists) from the past 10 years. One cut, "You're The Only Little Girl," has been slowly gaining popularity in the mobile market as an alternative to "Daddy's Little Girl." All in all, this CD provides 10 cuts for many family event applications. For more information: S&A Family, Inc., P.O. Box 41275, Nashville, Tenn. 37204; (615)385-2530 .

ICEBREAKERS

Anniversary Celebration Dance remains a DJ favorite

By Mark Ashe

Looking for a smooth segue from the "special" dances (i.e.: bridal dance, father/daughter dance, etc.) into "open dance" time? A tried and true DJ favorite, that has always worked well for me, is the "Anniversary Celebration" dance, known to some DJs as the "Generation" dance. The purpose of this dance is to get as many of the guests, particularly the older folks, into the mood of the party from the beginning.

You start with all the married couples, gradually eliminating them, couple by couple, until the only couple left on the floor is the one that has been married the longest. It works best right after the last special dance for the bridal party, but you can lead into this anytime during a reception.

Here's how it goes: Announce that you would like all the married couples to join the bride and groom on the dancefloor for a very special dance.

continued on page 46

Anniversary Celebration Dance cont'd

Once everyone is on the floor and you have their attention explain: "Ladies and Gentlemen, we all know which couple here has been married the shortest time, now let's find the longest married couple with us today. This is called the Anniversary Celebration Dance and during this next song, I'll be calling out a number of years... five, 10, 15 and so on. Each time I call out the years, would every couple married less than that amount of time step to the outside of the dancefloor?" Once you've explained the rules, start the dancing with a good all-ages ballad — my personal favorite is "Endless Love."

Approximately 60 seconds into the song, announce "Five years... will every couple married less than five years please step to the outside of the dancefloor." Next eliminate couples married less than 10 years and so on, moving up five years each time until you reach the longest married couple (sometimes 50-60 years). I usually bring the wireless out and ask the longest-married couple to share their secrets for so many years of wedded bliss, how they met, etc. This usually leads to some good chuckles. Then close it out by getting them a big round of applause and opening the floor for everyone. This takes some practice and timing, but you will soon master this crowd pleaser.

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TECH TALK

by George Mohr

Maxed out mixers

FINDING THE PERFECT MIXER TO MATCH YOUR NEEDS

It's summer and the temperature is rising, along with the average DJ company's bookings. During this season of profitability from proms, graduation parties and receptions, you may be considering upgrading your system. One area where many DJs have the most difficulty in is selecting a new mixer.

There is a wide variety of mixers on the market today and I have seen people completely bewildered by what is available. The reason for this is that the mixer is the hub of activity, or the "heart" of a DJ system. The features that are in a mixer vary greatly from one model to another. The uses of these features vary greatly from DJ to DJ. Let's take this time to go over what features are available in a mixer and what to consider when purchasing one.

On a basic level, all mixers must have at least two music source channels, a microphone input for voice-overs and a cue system to monitor in the headphone one channel while the other is playing out to the crowd. The number of inputs provided for each channel and how the cueing system operates are considerations to take into account.

Beyond these basics, DJ mixers have numerous other "bells and whistles" each with a specific mixing purpose. So that you can begin your search knowing what features you need, here's the rundown.

WHATCHA CAN GET

TONE CONTROL- This can be either a simple bass and treble control or a full, multi-band equalizer. It is used to "shape" the sound (add or subtract the amount of bass, mid, or highs in a selection). If you have an external EQ, then having one in the mixer is not necessary. For DJs not using an outboard EQ, tone controls are essential.

REMOVABLE FADER - This facilitates removal and replacement of a fader if it should break. This is most common with crossfaders and is a must for scratch master DJs.

REVERB / ECHO - This is a special effect that enhances the "spatial quality" in the music. Most karaoke DJs like to have this in a mixing board as it gives the microphone a more "live" sound, making the singers voices sound fuller.

TALKOVER - This switch reduces the music level as you speak in the microphone so you don't have to "ride" the music level control. On more some mixers, this feature can be set to sense when someone speaks in the mic and drops the music to a level preset by you.

SOUND EFFECTS - A preset selection of electronic sounds are built into some mixers. They usually are a bomb drop, phaser, machine gun, UFO landing, or the sound of someone releasing an envelope of noxious fumes.

TRANSFORM SWITCHES - These are mostly found on smaller mixers which competition DJs (scratch masters) use. This allows the DJ to "cut" one channel in and out while back cueing the record and gives the record a "chopped" sound when switched in and out fast. It is usually a faster alternative to moving the crossfader back and forth. It also helps cut down on crossfader wear.

SAMPLER - A sampler is a small chip inside the mixer that "records" any sound you place into it. Many samplers allow you to "loop" a portion of a song to make it longer or remix with it. You can create that ever-so-popular "ssss-ss-ssss-ttt-udder" effect with it. However, since the sound is not recorded on a tape, sound quality and the length of time usually dictates how a mixer is priced. Also most mixer manufacturers have a sampling mixer that will allow you to store more than one sample in the mixer.

DIGI-SCRATCH - This is a relatively new effect which elaborates on the sampler idea and gives the user a "scratch wheel" that allows the DJ to manipulate the sound much like scratching with a record. It too can record any sound into memory.

MULTI-CUE - This allows the DJ to mix a part of the output back into the headphone. Some DJs like this feature as it allows them to make the entire mix in the headphone. This is useful for clubs because the club owner does not have to use booth monitors.

EFFECTS LOOP - This is a switch (or series of switches) that allows you to route the sound of an outboard device through the mixer (i.e. a reverb unit, compressor, EQ or sampler).

TAPE OUT - This is a special output on a mixer for recording your mix on a tape deck. It allows you to raise and lower the master volume control on the mixer without affecting the sound on the tape.

ZONE OUT / BOOTH OUT - These are extra outputs which mimic the output of the master volume control. This gives you independent control over several "zones." This feature is mostly sought after by club owners; clubs usually have a few listening areas and the user may want to have a different sound level at each one.

DEFEATABLE PHONO PREAMP - This allows you to disable the phono preamp with a flick of a switch and turn your phono input into a regular line input. This is very beneficial to those DJs who have vinyl, but plan on going to CD players in the future. While disabling a phono preamp later on can be done, most service houses will charge over $40 per channel to do it.

QUALITY VS. FEATURES VS. PRICE

Generally the more bells and whistles you want and the better the board is made, the more you pay. While lower-priced boards with decent sound quality and a great deal of features exist, if you want low noise, a great sounding sampler and all the bells and whistles, be prepared to spend $800 to $1,500. G'Day and happy shopping!

Should you have any further questions about this or any other technical matters, feel free to contact George at Abracadabra Lights and Sounds, 1153 Deer Park Ave, N. Babylon, N.Y. 11703. (516) 667-2300.

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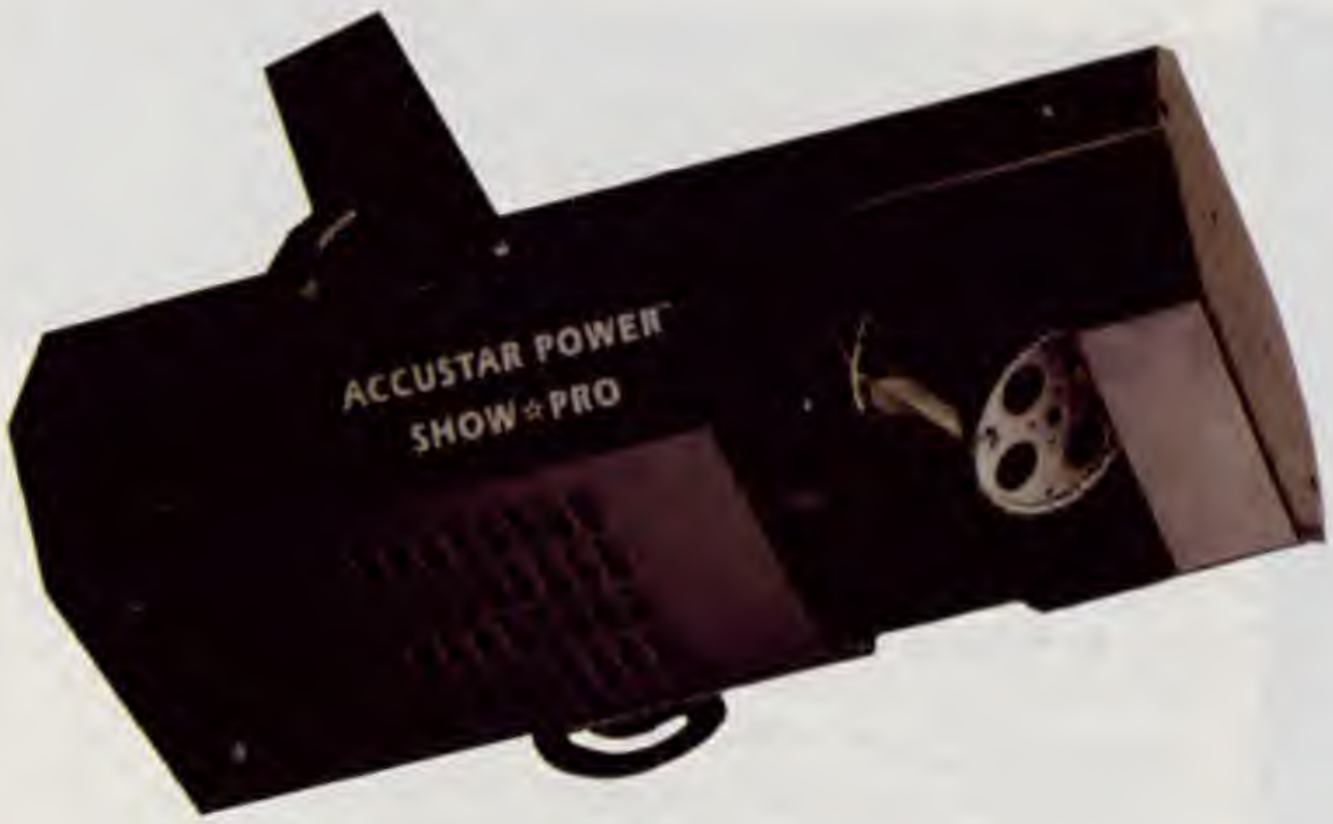

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The Sx200a is a portable, 12-inch, two-way loudspeaker powered by its own internal 350-watt amplifier. Weighing just 47 lbs., the Sx200a delivers very high output performance (126 dB at 1 meter) and extended frequency range. The speaker enclosure is made of high-impact polypropylene structural foam and features integral carrying handle and inserts for flying hardware.

Electro-Voice
600 Cecil Street • Buchanan, MI 49107
(616) 695-6831 • Fax: (616) 695-1304

Rear view

Versatile new Roboscan 812 controller from Martin

The Martin 2504 Controller comes equipped with 40 dazzling professionally pre-programmed sequences for use with up to eight Roboscan 812s. Program sequences range from subtle background effects to spectacular lighting mayhem. Once the fixtures are connected to the controller, the 2504's sound-active mode does not require any additional user interaction. A built-in mix picks up the beat and animates the 812s in sync. The 2504's program memory offers a total of 200 scenes.

Tracoman, Inc.
3015 Greene Street • Hollywood, FL 33020
(305) 927-3005 • Fax: (800) 899-5990

8-Track digital multi-track recorder from Fostex

Fostex's DMT-8 is an 8-channel digital recorder offering full 16-bit CD-quality sound. The unit's built-in, 8-channel mixer allows you to edit and remix tracks with tapeless ease thanks to its 540MB internal harddrive. A jog shuttle wheel control provides instant program search and memory cue points for fast song selection. Cut and paste editing can be performed without erasing original tracks. Can be integrated into any Mac or PC-based MIDI studio allowing full transport control from the sequencing software. Suggested List: $1,995.

Fostex Corporation
15431 Blackburn Avenue • Norwalk, CA 90650
(310) 921-1112 • Fax: (310) 802-1964

Autoscore software

With Autoscore For Windows, you can sing or play a tune into your computer and the notes will instantly appear on the screen, ready to be edited, played back and saved. All a would-be composer needs to make music is a PC and a desire to create. Besides the software itself, Autoscore For Windows includes a microphone and a simple-to-use music editing program. Autoscore requires a Windows PC with a sound card and a 386 or better processor running at least 4MB of RAM. Suggested List: $150.

Wildcat
1563 Solano Avenue, Suite 264 • Berkeley, CA 94707
(510) 527-5155 • Fax: (510) 527-8425

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(213) 582-2650 • Fax: (213) 582-2610

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MARANTZ PMD 510

DUAL RECORD, AUTO-REVERSE, DOUBLE CASSETTE DECK WITH HOME AUDIO CHARM AND STUDIO PERFORMANCE

MARANTZ PMD510
Stereo Double Cassette Deck
Suggested List: $829

MARANTZ
11068 Randall Street
Sun Valley, CA 91352
Tel: (818) 767-2929
Fax: (818) 767-2641

If I asked 10 DJs to name one professional double cassette deck, I would probably not find the Marantz PMD510 included in the list. While the Marantz name may not be a well know commodity in the DJ industry, it is a brand that has been long recognized by audiophiles for quality audio components. I have long been a fan of Marantz receivers and amplifiers and decided to give the PMD510 a test drive back in October. I was so impressed with the PMD510 that I made it part of my Test Bench.

NICE LINES

One criteria that has always guided me through important equipment purchase decisions is cosmetic styling. I want my equipment rack to look stunning, but not at the expense of performance and reliability. I am happy to report that the PMD510 has some great lines as well as a very professional personality. Unlike its other black face rivals, the PMD510's front panel transport controls are white with illuminated indicators for easy readability, even under poor lighting conditions.

The PMD510's styling is void of sharp angles and edges. Even the cassette well doors have a gently sloping curve on the top and bottom edges. This might seem like a small point, but individuals who have received a nasty cut or scrap from an open cassette door will appreciate this unique styling feature.

DUAL INPUTS AND OUTPUTS

Not all dual record, double cassette decks offer separate inputs and outputs for both transports. Some decks use a single stereo input for both transports. In short, you can't record two different sources at the same time. While I can't think of a situation where you would need this capability, it is good to know it's there when you do. A rear panel selector switch also allows you to have both decks receive the same input from LINE INPUT A. A special MPX filter switch is also provided for recording FM broadcasts with Dolby noise reduction.

DUAL CONTROLS AND DISPLAYS

The PMD510's front panel sports a host of buttons, dials, indicators and displays to satisfy almost any control freak. All controls and functions are duplicated for both decks and operate independently of each other. Included are two illuminated digital tape counters and LED level indicators, Quick Music Search (QMS) and Memo functions, dual pitch controls, Dolby B and C selectors, dual balance and level controls and remote enable indicator for use with a wireless remote. The QMS feature allows you to search in ei-

BY HENRY COLLINS

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
Mixer: Rane MP 22
Equalizer: Rane ME 60
Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
CD Player: Marantz PMD850
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

The PMD510's front panel sports a host of buttons, dials, indicators and displays to satisfy almost any control freak.

ther direction for a specific music selection by skipping over unwanted programs. You can skip up to 15 selections in either direction. Another timesaving feature, Memo, enables you to fast forward or rewind to a specific tape location stored in memory.

SERIOUS RECORDING

The PMD510 is well behaved when it comes to recording. The tape transports were very reliable and predictable, even during quick mode changes from REWIND or FAST-FORWARD to PLAY in either direction. The unit's full-logic controls allowed me to switch into any transport mode without fear of tape damage.

The PMD510 gives you a choice of three recording modes: Continuous Recording, Parallel Recording and Synchronous Dubbing. There's also a cascade feature for use with two machines enabling one unit to automatically trigger playback or record functions for the second unit.

WORTH THE EXTRA BUCK

The PMD510 doesn't come cheap, but neither does a Porsche. If you are willing to spend $30 more than Denon's DN-740R or $130 more than the Tascam 302, you can speed off with a superb double cassette deck capable of satisfying virtually any cassette recording or duplicating project you can throw at it.

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All amp racks are available in 4,6,8,10 or 12 space sizes. 10 and 12 space amp racks come with casters. Combo racks may be stacked with amp racks for an organized "vertical" presentation eliminating the need for a table. Universal port holes on the sides, top and bottom allow for simple connections among cases. Front and rear friction doors hide all wires.

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Our portable two piece sound stage table system is the best way of obtaining a professional appearance. The stage cover fits onto the folding base supporting combo and/or amp racks. All cables are fed through center, left and right portholes. Gray carpet to match our other cases and available in 24" or 32" sizes.

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There is plenty of room for equipment here. Start with a 24" Soundstage Table, add a 4 and/or 6 space amp rack with a 10x6 or 8 space combo rack, another 4,6, or 8 space rack underneath, and you have the ultimate mobile Showcase Presentation for the largest of systems.

Showcase Presentations universal case design eliminates the need for a custom case. Our matching combo and amp racks fit neatly side-by-side or on top of each other. Wires are fed through portholes allowing covers to remain in place hiding ugly connections. The modular design lets you break your system down into as many components as necessary to minimize size and weight. As new equipment is purchased, cases may be added without radically changing your system.

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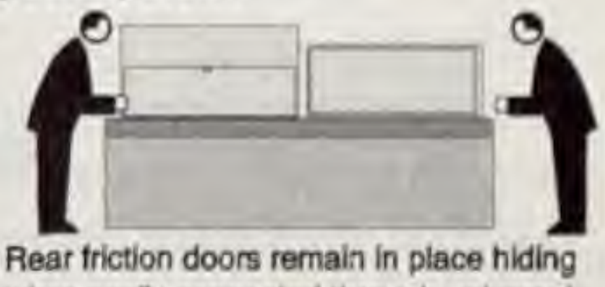

Rear friction doors remain in place hiding wires easily connected through universal portholes for a perfect appearance everytime.

Distributed Exclusively by Electronic Bargains 970 Montello St. (Rt. 28) Brockton, MA 02401 (dealer inquires welcome)

Top row: (L to R) MTX 1550, Rane MP 22 Bottom Row: Phonic MM122, Pioneer DJM-500, Gemini PS-676, G

MIXERS

Mobile Beat's Tech Editor tells you what to look for and stay away from when shopping for a new DJ mixer

by Henry Collins

Buying a mixer is much more challenging today than it was ten years ago. It seems there's a new mixer company stepping up to the plate every month with the promise of another home run. While your chances of making a bad purchase might seem greater, your odds of hitting a home run are actually better. To improve your batting average, check out the following suggestions before taking a swing at the ball.

DON'T BELIEVE THE HYPE

Advertising copywriters make a nice living getting you to buy things you don't really need. And if you're not careful you could find yourself walking out with a mixer that might become a dust catcher or boat anchor in a few weeks.

Most of the DJ mixer ads you read are written by individuals who couldn't beat mix a kick drum loop with a hearing aid and beat counter to save their lives. To stay out of trouble, always read between the lines and never base your purchase decision solely on product claims appearing in ads.

Top: Gem Sound DMX-101, Left: DMX-90, Right: DMX-80

IF WE HAVEN'T REVIEWED IT, STAY AWAY FROM IT

Our editorial policy is simple: if we can't find anything good to say, we don't say anything at all. If we run into a product with a serious design flaw, we contact the manufacturer and suggest that they correct the problem before putting the product on the market. We also inform them if they insist on having us review the product we must go public with our findings. This stand has cost us a few advertisers, but it has won us many loyal readers. If there is a new product you are interested in, give us a few months to review it. If we still haven't reviewed the product, write us and we will be happy to answer any questions you might have. Please label all inquiries "Attn: Technical Editor."

IS THE MIXER FOR CLUB OR MOBILE APPLICATIONS?

Performance demands for a mobile mixer are quite different from one intended for daily use in a club. Mobile DJs need a mixer that can stand up to extremes in weather and rough road handling. Check for a mixer with a solid chassis and a generous warranty. Look for field-replaceable faders or rotary pots. My personal preference is rotary pots for long-term reliability and ability to survive liquid spills. Alex Rosner, one the nation's leading club sound installers, tests a mixer's reliability by spilling a Coke on it. If it survives, it's a winner. While this is a very practical way to test a mixer's performance under "real world" conditions, the method is not viable. Most retailers would have you arrested for vandalism if you conducted this QC test on one of their mixers. We are currently looking to include this test procedure in future mixer reviews. We'll keep you informed.

VINYL VS. CD MIXING

If you spin only vinyl, make sure the mixer has a GROUND terminal located near the phono inputs and signal-to-noise ratio of 70dB or better. Mixers with high-quality phono EQ circuitry don't come cheap. If you mix CDs exclusively you can save money by using a stereo Mic or Line input mixer such as Phonic's MM122 (see Scoop on page 62). You can purchase a good 12-channel mixing board for nearly half the price of a quality DJ mixer with comparable performance specs. If you are looking to include karaoke, you may want to seriously consider mixing boards as a real alternative to DJ mixers.

BALANCED OR UNBALANCED?

Balanced output mixers are generally used in applications where the program must travel a long distance to the power amplifier as in a permanent club or commercial sound installation. If for some reason you

Biamp SCM 7600

Numark 2075XS

need to locate your mixer 20 feet or more from your amps, you may want to step up to a balanced output mixer and balanced input amps. Once again, if you don't need this level of performance, stick with unbalanced mixers and save yourself a bundle.

SAMPLING MIXERS

Sampling mixers have gone up in quality and down in price making them an attractive buy. On the other hand, if long-term reliability is a real concern and you can't kick out $1,200 or more for a high-end sampling mixer, get a quality mixer with a processor loop like the Rane MP 22 and add a separate outboard sampler at a later date.

One problem commonly encountered when comparing sampler specifications from different manufacturers is missing information. Relevant items such as digital encoding method, sampling rate, signal-to-noise and oversampling rate are often not featured in some sampling mixer specs. For this reason, it is highly recommended that you rely on actual listening tests and not specs when evaluating the record and playback performance of a mixer's sampler section. Remember, audio specs can lie to your eyes... but never your ears.

One very important feature to look for in a sampling mixer is the ability to monitor your sampled material before going "live." While most sampling mixers on the market offer this capability, there are still a few models lurking around with "fire it blind" sampling.

Another very useful function offered on a few high-end sampling mixers is the ability to edit or play back portions of a sampled selection. Numark's Intro and Outro editing feature on the DM 2175XLS and DM 2075XS allows you to edit the lead-in and tail-end portions of your sample. This enables you to fire off your sampled cuts with pinpoint playback precision. The MX600 from MTX allows you to "mark" a new starting point anywhere within your sample for added playback creativity.

YOUR MIXING STYLE

Your mixing style plays a large role in determining the type of mixer you should purchase. If your thing is scratch mixing, a technique requiring fast fader handling and warp speed cueing, you will need a mixer with a simple, fumble-free layout and "oops-proof" cueing. And because scratch mixing lowers greatly the life expectancy of a slider, look for mixers with user-replaceable crossfaders. If your mixing style consists of simple transitions, crashes and an occasional beat mix, you may want to consider the purchase of the Vestax PMC-26. It combines the long-term reliability of rotary level controls and a user-replaceable crossfader.

RECORDING APPLICATIONS

If you're planning to use your newly purchased mixer for serious recording, you will want to keep a close eye out for candidates with high signal-to-noise performance. Mixers with S/N specs of 90 dB or better are generally quiet enough for professional-quality recording. Expect to throw down some serious change for mixers with S/N performance specs of 100 dB or more.

Another feature you will want to look for is a Send and Return or processor loop. While this feature is popular with many mixers, most do

Soundcraft D-Mix 500

Vestax PMC-26

not offer level controls for adjusting the outgoing Send and incoming Return signals. This is especially important if your effects equipment is not located within arm's reach. Phonic's MM122, Vestax's PMC-40 and Gemini's PS-924 are a few record-quality mixers with individual Send and Return level controls for effects processing.

PRICE IT RIGHT

Paying the right price for a mixer can make the difference between buying a tool or a toy. The last thing a professional Mobile DJ wants to do is take a toy mixer to a serious gig. Many times you're better off just biting the bullet and buying a quality mixer. There are no shortcuts to quality. If you want a reliable, hard-working mixer with solid features and performance be prepared to pay for the privilege. Don't be fooled by manufacturer's claims of high performance at a low sticker price. Remember, you always get what you pay for...and what you don't pay for as well. As always, you can count on *Mobile Beat* to provide you with hands-on reviews of the latest mixer products and technology available today.

(See George Mobr's article on page 68 for more Tech Talk on mixers.)

DJ MIXER COMPANIES

Audio-Technica U.S., Inc.
1221 Commerce Drive Stow, OH 44224
(216) 686-2600 Fax: (216) 688-3752

Blamp Systems
14130 NW Science Park Drive, Portland, OR 97229
(800) 826-1457 Fax: (503) 626-0281

BST
61 Gonyeau Road, Milton, VT 05468
(800) 263-6091 Fax: (800) 265-5298

Furman Sound, Inc.
30 Rich Street, Greenbrae, CA 94904
(415) 927-1225 Fax: (415) 927-4548

Gemini Sound Products
1100 Milik Street, Carteret, NJ 07008
(908) 969-9000 Fax: (908) 969-9090

Gem Sound
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(718) 292-5972 Fax: (718) 292-7976

GLI
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(800) GLI-PRO-1 Fax: (718) 946-4151

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NEW PRODUCTS

Polyethylene Paradise

For DJs and KJs looking for light, low-priced cases, Island Cases introduces The Poly Series. This durable new line of cases is constructed from 1/8-inch high density, rubberized polyethylene with reinforced steel corners. Prices start at just $29 and custom sizes are available.

Island Cases, at 800-343-1433 (in New York 516-563-0633).

New VHF wireless mic system from Audio-Technica

Audio-Technica has announced its new VHF wireless microphone systems collectively known as the1100 Series. The series is comprised of the ATW-13-27 UniPak™ transmitter system, the ATW-1128 handheld dynamic microphone system and the ATW-1129 handheld condenser microphone system. All three systems feature true diversity reception with two independent RF sections for superior reliability, and a selection of 20 VHF frequencies for minimum interference. They provide a minimum operating range of 200 feet, and a frequency stability of ±0.005 percent. Offering both balanced (XLR-type) and unbalanced (1/4-inch phone jack) audio output jacks, rugged, all-metal receiver case mounts in a standard 1U 19-inch equipment rack using included brackets. Dual-power battery-save switches on all transmitters may be set "high" for maximum range or "low" for extended battery life.

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Suggested List: $349

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11068 Randall Street
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Tel: (818) 767-2929
Fax: (818) 767-2641

Priced at $349, the Aphex Aural Exciter Type C² Model 104 with Big Bottom is one purchase that really defines the term "sound investment." This single, compact signal processor provides noticeable improvement in sound quality you think would require a full rack of audio equipment.

THE TECHNOLOGY BEHIND THE MAGIC

The 104's Aural Exciter recreates and restores missing harmonics from recorded music. These lost harmonics help explain why some music often sounds dull and lifeless. The Aural Exciter inserts these missing harmonics back into the program material, restoring brightness, clarity and presence. The circuitry and electronics behind this technology is proprietary and patented by Aphex.

In addition to providing improved clarity and presence in the high end, the 104 also adds considerable punch to bass frequencies. The 104's patented Big Bottom technology delivers enhanced bass output without increasing peak output. This helps prevent overload distortion that static bass-boost equalization can cause.

UP AND RUNNING

Installation and setup was a snap. The unit inserts in your mixer's processor or tape loop via 1/4" phone jacks. The 104's will accept both balanced and unbalanced inputs. A two-position output level selector switch with settings of -10 dB and +4 dB is also provided for use with home and professional audio equipment.

On the front panel the 104 features two pairs of rotary controls for each channel. One set of controls is used to adjust Big Bottom processing and the other pair the Aural Exciter. After about 15 minutes of tuning and tweaking, I arrived at a desirable setting. The Aural Exciter effect was especially discernible on vocals and instrumental passages which seem to step out of the speaker. By pressing the In/Out switch during key music selections, I was able to make A/B comparisons between processed and unprocessed material.

A STRAIGHT UP WINNER

One feature that is certain to become a big hit with DJs is the 104's Big Bottom processing. When properly tuned, the processor gives bass guitar and kick drum passages a fuller, thicker sound. The best effect was achieved when I added low-cut filtering with a roll off frequency of 40 Hz.

Few products on the market today with a $349 price tag can offer the sonic benefits that can be easily achieved with the Aphex 104.

BY HENRY COLLINS

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
Mixer: Rane MP 22
Equalizer: Rane ME 60
Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
CD Player: Marantz PMD850
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

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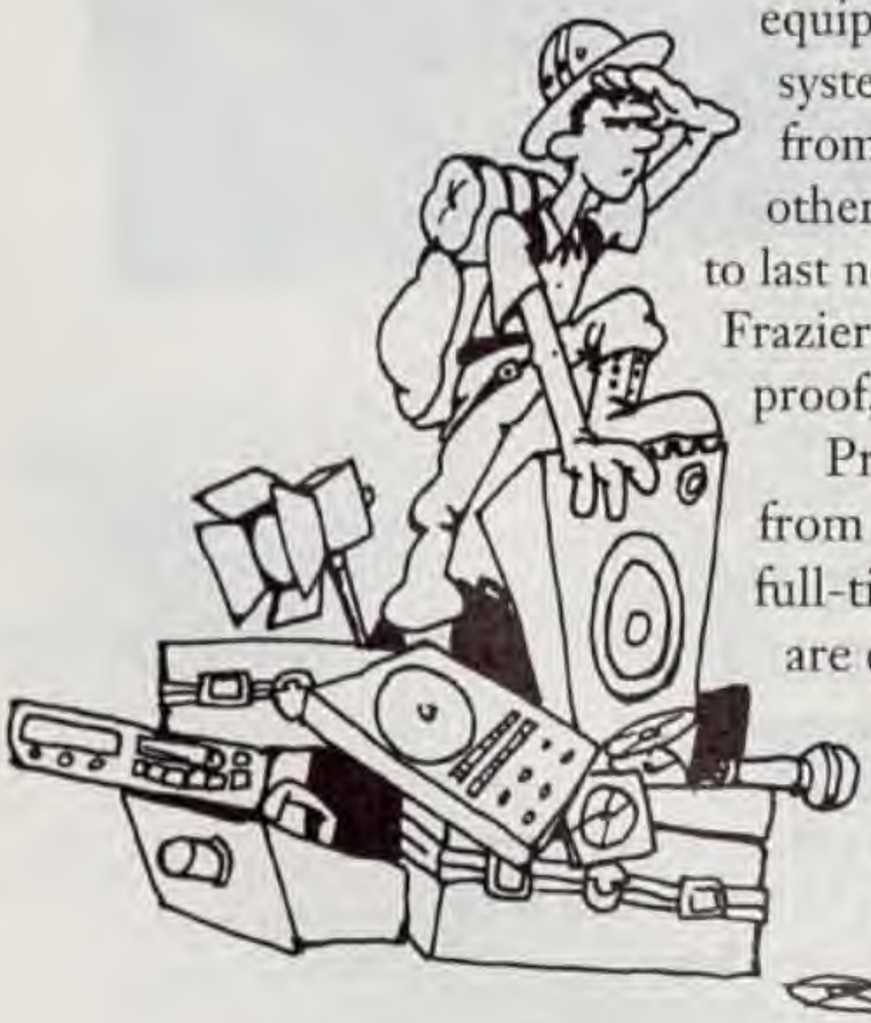
Corporate Concerts

PRO SOUND CORPORATE CLIENTS WANT BIG SOUND AND A FLASHY SHOW

by Renee Lassial

There was a time, some years back, when the biggest marketing hurdle mobiles faced was convincing the public that a DJ could compete with live bands when it came to stage presence. No one knows this better than Dave Frazier who, in 1979, made the move from playing in a band to starting a Mobile DJ company — ProSound Entertainment Inc., located in Thomasville, N.C.

Frazier knew the excitement of a band came mostly from the big sound and flashy lights — the atmosphere. He knew, to compete, he needed to create the same impact as a band. Compiling a mobile sound and lighting system that did just that was fairly easy for Frazier since he already owned much of the PA and lighting from his band days. He was used to that high-quality sound and didn't want to go for less, so he continued using high-end equipment. He stocks his system with components from QSC and JBL, among others, because of their ability to last no matter the abuse, Frazier says. "QSC is bullet proof," he adds.



ProSound quickly grew from a weekend hobby to a full-time enterprise. There are currently six DJ and KJ party hosts and two lighting technicians, as well as an office staff of two. ProSound caters to many corporate clients as well as weddings. They also continue to work along with bands in various clubs. Many bands do not have a full sound system and ProSound's PA comes in handy,

EQUIPMENT LIST

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Rear projection 9'x12' video screen
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w/ Stanton Trackmaster stylus
Shure Beta SM-58 and SM-87 wireless mics

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Mini strobes • egg strobes
NSI controller and dimmers
MBT fog machine

often giving them the added advantage of getting a club gig.

"My biggest asset is having talented performers like DJ Chandler Gentry and lighting geniuses like Todd Brinkley and Wilson Brown. These guys make my life easy," says Frazier.

ProSound's main selling point, Frazier says, is its ability to have guests "visualize the excitement of a concert." The size and flash alone is enough to get the crowd moving, Frazier says, regardless of whatever else they're doing. Frazier developed the Premiere Package, a monster concert level video, lighting and sound show. The video techs can use the camera and video processing to put guests right in the video. This really adds to karaoke. They have found this to be a huge hit with the school and tourist crowds. Gentry works the show while Frazier works the audience.

The premiere package takes about two hours to set up and six people to run smoothly. Everything is prewired and rack-mounted and cables are labeled, so it takes very little to setup and is easy to hook up even in the worst lighting conditions. They also offer an Event Package that transforms the event into a nightclub atmosphere with a 4,500-watt sound and light system. The Standard Package is primarily for weddings and includes a compact accent lighting for small dancefloors and a fog machine for that "walking on clouds" effect. The Basic Package is for small functions and does not include lights. And the Video Upgrade offers a video projection system.

While on the road in 1989, Frazier befriended Dino Fair, a 17-year veteran performer and keyboard player with the beach music band The Fantastic Shakers. They teamed up in 1995 and opened a Myrtle Beach, S.C. office. Together, Frazier and Fair created a floor show called "Two Stupid White Guys" that involves costumes, props and karaoke. Some of their characters include "Diana Ross and the Deep Dish Supreme," "Before and After Elvis," "The Retirement Village People," and "Liberace, the Special Years."

"Our biggest fear is that after seeing the floor show, an audience member will try to have us committed," says Fair.

Prosound's motto: To promise only what they can deliver, and deliver more than they promise.

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5. **HONESTY.** Promise only what you can deliver.
6. **COMMUNICATE.** Be clear and concise about your company and its service.
7. **NETWORK.** Sometimes it really is who you know.
8. **REINVEST IN YOUR COMMUNITY.** Visibility in your community is a valuable asset.
9. **REFERENCES.** Provide prospective clients recommendations for assurance.
10. **SERVICE AFTER THE SALE.** Maintain contacts with holiday cards, promotions, etc.

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The Right Mix

BLENDING CURRENT AND PAST HITS

by Fred Sebastian

Every DJ has a responsibility to introduce and break good, new music and I encourage you to do it. The key word, however, is "good," and it should take priority over whether it's new or old, different or strange.

DJs often feel the need to play only new music because it's different (and might start a trend). In every type of music there is a fringe of new music makers that thrive to create a sound that sets them apart. Some of our best music styles have been developed this way. However, DJs often overlook the fact that music appeal is hugely influenced by crowd approval and crowds approve of hearing familiar current and older hits. When you give them what they want, they'll be more receptive to the new music you introduce. If the music is good, it should stand up well next to proven hits.

Thankfully, the rollercoaster ride that takes new artists or songs from being unheard of to being top hits is often a long one, and their's plenty of opportunity for DJs to play the rising stars and potential future hits. It's my hope and belief that in spite of the mind-boggling flood of new artists in every type of music, the new release various-artist compilations that follow will help you provide your listeners with quality music — hits of the past present and future.

The various-artist compilations that make it to Music News inevitably include tracks and artists you don't recognize, though the company they keep (recognizable tracks) on any of these compilations serves as a good example of the quality you can expect from the new tracks and artists. Read on, party on, and keep the good stuff playing!

Many of the CDs featured in Music News do not include record label names because they are imports or independent labels not widely distributed. For information on where you can buy these titles call (201) 731-5290.

The Greatest Party Album Under The Sun is a UK import of dance party classics new and old that, like The Best Party Album... Ever! (March '96 issue), offers a wide variety of hits that any good party needs. The 44 tracks on this 2-CD set include some good covers, classic oldies, disco, reggae, and current dance hits — something for everyone and most every occasion. The tracks are:

C'mon Everybody	EDDIE COCHRAN
La Bamba	RITCHIE VALENS
Rock Around The Clock	BILL HALEY & HIS COMETS
Let's Twist Again	CHUBBY CHECKER
Hippy Hippy Shake	THE SWINGING BLUE JEANS
Shout	LULU & THE LUVVERS
Reet Petite	JACKIE WILSON
The Locomotion	LITTLE EVA
Do Wah Diddy Diddy	MANFRED MANN
Mony Mony	TOMMY JAMES & THE SHONDELLS
Let's Dance	CHRIS MONTEZ
Hi Ho Silver Lining	JEFF BECK
Tiger Feet	MUD
See My Baby Jive	WIZZARD
Leader Of The Gang	GARY GLITTER
Rockin' All Over The World	STATUS QUO
2-4-6-8 Motorway	TOM ROBINSON BAND
That's The Way (I Like It)	KC & THE SUNSHINE BAND
Celebration	KOOL & THE GANG
I Will Survive	GLORIA GAYNOR
Y.M.C.A.	VILLAGE PEOPLE
Never Can Say Goodbye	COMMUNARDS
Move Closer	PHYLLIS NELSON
True	SPANDAU BALLET
Shoop Shoop Song	CHER
Grease Mega Mix	JOHN TRAVOLTA & OLIVIA NEWTON JOHN
Mustang Sally	THE COMMITMENTS
I'm A Believer	REEVES & MORTIMER / EMF
Young At Heart	BLUEBELLS
Come On Eileen	DEXYS MIDNIGHT RUNNERS
One Step Beyond	MADNESS
Can Can	BAD MANNERS
Oh Carolina	SHAGGY
Here Comes The Hotstepper	INI KAMOZE
Twist And Shout	CHAKA DEMUS & PLIERS
I'm Too Sexy	RIGHT SAID FRED
Ride On Time	BLACK BOX
The Only Way Is Up	YAZZ
Saturday Night	WHIGFIELD
Things Can Only Get Better	D:REAM
Relight My Fire	TAKE THAT
The Best	TINA TURNER
Unchained Melody	ROBSON & JEROME
You'll Never Walk Alone	GERRY & THE PACEMAKERS

MUSIC NEWS

Where would we be without MTV? Well for one thing we'd have much more time to listen to music. On the down side we'd be without a great series of compilations like the ***MTV Party To Go*** series which, as of this printing, is up to volume 8. The newest release from MTV holds much promise and is slated to also become a series except in this case it will include the hottest in alternative music. *MTV's BUZZ BIN* is the first release in this new series which starts with a bang by featuring seven multi-platinum acts and 12 tracks. Here's the scoop:

More Human Than Human	WHITE ZOMBIE
What Would You Say	DAVE MATTHEWS BAND
Plush	STONE TEMPLE PILOTS
Everything Zen	BUSH
Hey Jealousy	GIN BLOSSOMS
Zombie (Unplugged)	THE CRANBERRIES
No Rain	BLIND MELON
Cantaloop	US3
Creep	RADIOHEAD
Mother '94	DANZING
Low	CRACKER
Hey Man, Nice Shot	FILTER

PARTY TIME Vols. 1 and 2 are two CDs made with DJs in mind. They each serve as great examples of legal compilations that include many of the songs DJs want and need. Here's the complete track listing of Vol. 2 (Vol. 1 can be found in April/May issue).

Time Warp	ROCKY HORROR
	PICTURE SHOW
Ballroom Blitz	SWEET
Twist & Shout	ISLEY BROTHERS
Y.M.C.A.	VILLAGE PEOPLE
The Tide Is High	BLONDIE
Hot Hot Hot	ARROW
Hands Up!	OTTAWAN
Walking On Sunshine	KATRINA & THE WAVES
Rise Up	PARACHUTE CLUB
Everybody Have Fun Tonight	WANG CHUNG
You Can't Touch This	MC HAMMER
Hip Hop Hooray	NAUGHTY BY NATURE
Jump Around	HOUSE OF PAIN
I'm So Excited	POINTER SISTERS
Jump	POINTER SISTERS
Whoop! There It Is	TAG TEAM
Holyday Rap	M.C. MIKER
Spirit In The Sky	DOCTOR & THE MEDICS
You Really Got Me	THE KINKS
Born To Be Wild	STEPPENWOLF
Let's Shake	TEENAGE HEAD
Mirror In The Bathroom	THE ENGLISH BEAT
Rock 'N' Roll Part 2	GARY GLITTER

Summer is a time of making and re-living memories. Dancefloors across the country will undoubtedly welcome back the partiers of '95 by playing many of last summer's hits. Two of the hottest collections of '95 that are chock full of the biggest smash hits are *DANCE ZONE '95* (featured in this column March '95), and the 2-CD, 42-track party pack ***DANCE TIP '95*** Both of these 2-CD sets include the mega-hits that will play for years to come. Here's the tracks on Dance Tip '95.

Fairground	SIMPLY RED
Gangsta's Paradise	COOLIO
Boom Boom Boom	OUTHERE BROTHERS
Stayin' Alive	N-TRANCE
Scatman John	SCATMAN
Try Me Out	CORONA
Missing	EVERYTHING BUT THE GIRL
Hideaway	DE' LACY
Runaway	REAL McCOY
I've Got A Little Something	MN8
U Sure Do	STRIKE
Two Can Play That Game	BOBBY BROWN
Right In The Night	JAM & SPOON
Don't You Want Me	FELIX
Move Your Body	X-PANSIONS '95
Happy Just To Be With You	MICHELLE GAYLE
Shoot Me With Your Love	D:REAM
Sight For Sore Eyes	M PEOPLE
Surrender Your Love	NIGHTCRAWLERS

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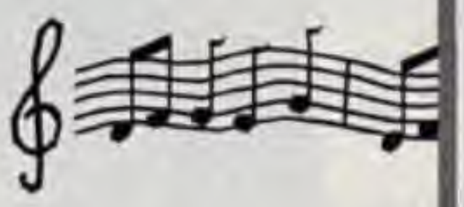
MUSIC NEWS



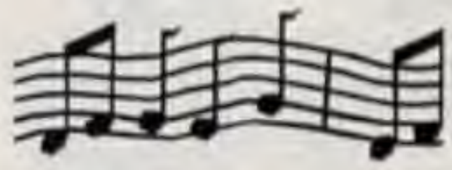
Not Over Yet	GRACE
You Remind Me Of Something	R. KELLY
Dreamer	LIVIN' JOY
Turn On, Tune In, Cop Out	FREAK POWER
I Luv U Baby	THE ORIGINAL
Walking In Memphis	CHER
Son Of A Gun	JX
The Bomb	THE BUCKETHEADS
Don't Stop (Wiggle Wiggle)	OUTHERE BROTHERS
3 Is Family	DANA DAWSON
Whoomph! There It Is	CLOCK
Set You Free	N-TRANCE
Tell Me When	HUMAN LEAGUE
Baby Baby	CORONA
Here Comes The Hotstepper	INI KAMOZE
Total Eclipse Of The Heart	NICKI FRENCH
Your Loving Arms	BILLY RAY MARTIN
Reach Up	PERFECTO ALLSTARZ
Always Something There To Remind Me	TIN TIN OUT
The First, The Last, Eternity	SNAP
Zombie	A.D.A.M.
Guaglione	PEREZ PRADO
Cotton Eye Joe	REDNEX

Ballroom dancing participants will welcome this new three-volume series titled ***PRO DANCE Vols. 1, 2, 3***. Compiled by active members of the pro ballroom scene, it highlights many of ballroom music's leading music groups from Europe, the U.S., and Canada. It contains tracks featured on Fred Astaire dance CDs and CDs used by professional social dance instructors of Canada. Each volume contains 12 tracks offering around 45 minutes of play, and each track is listed with the appropriate dance. The following are found on *Pro Dance Volume 3*.

No No No Cha Cha Cha	BRAVE COMBO
Abrazame (Rumba)	(J. IGLESIAS)/R. FERRO
Iko Iko (Samba)	KLAUS HALLEN
Lido Shuffle (Triple Swing)	B. SCAGGS / D. PAICH
La Meta Del Vago (Merengue)	POCHI Y SU COCOBAND
The House Of Bamboo (Mambo)	ROSS MITCHELL
Love Makes The World Go Round	CAGEY STRINGS
Fascination / Answer Me (Valse)	WERNER TAUBER
Florentina Tango (Tango)	ROSS MITCHELL
Hey There (Foxtrot)	KLAUS HALLEN
El Torro Rojo (Paso Doble)	MANUELLO MONTEZ ORCHESTRA
Hollywood (Valse Viennoise)	JOHNNY HOWARD AND HIS ORCHESTRA

STEPPIN' COUNTRY Vol. 2 is the long-awaited sequel to the very successful first edition from Columbia records. Its claim to fame on both volumes is extended club mixes of recent and current country dance chart toppers. Here's the full lineup on the newest Volume 2.

Third Rock From The Sun	JOE DIFFIE
Old Enough To Know Better	WADE HAYES
That's My Story	COLLIN RAYES
Born In The Dark	DOUG STONE
Workin' For The Weekend	KEN MELLONS
Mammas Don't Let Your Babies Grow Up To Be Cowboys	GIBSON / MILLER BAND
Bobbie Ann Mason	RICK TREVINO
Prop Me Up Beside The Jukebox (If I Die)	JOE DIFFIE
Cotton Country Queen	RON WALLACE
Don't Stop	WADE HAYES



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MUSIC NEWS

CLUB EPIC Volume 5 is the newest offering in this very successful compilation line from Columbia records. Featuring mostly 12" versions, it's a line-up of new and old and a few hard-to-gets. Here's what's playing:

Young Guns (Go For It)	WHAM!
She Bop (Special Dance Mix)	CYNDI LAUPER
I Could Be Happy	ALTERED IMAGES
Brand New Lover	DEAD OR ALIVE
What I Like About You	THE ROMANTICS
Goody Two Shoes	ADAM ANT
State Of Shock (Dance Mix)	THE JACKSONS w/ MICK JAGGER
10-9-8 (Dance Mix)	FACE TO FACE
Voices Carry (Long Version)	'TIL TUESDAY
A Girl In Trouble(Dance Mix)	ROMEO VOID
Turn Me Loose (Album Version)	LOVERBOY
Der Komissar (12" Remix)	AFTER THE FIRE
99 Luftballoons (Original)	NENA

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Summer isn't summer if it doesn't include reggae music. THE NO. 1 REGGAE ALBUM, though not a new release, is a 40-track 2-CD set worth having. It's loaded with many of the greatest early reggae hits, many of which took reggae to the main-stream map of the top 40 charts and play.

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You're No Good	ASWAD
Love & Devotion	REAL MCCOY
Don't Turn Around	ACE OF BASE
Baby Come Back	PATO BANTON w/ ROBIN & ALI CAMPBELL
You Don't Love Me (No, No, No)	DAWN PENN
Searching	CHINA BLACK
Baby I Love Your Way	BIG MOUNTAIN
Sweets For My Sweet	CJ LEWIS
Tease Me	CHAKA DEMUS & PLIERS
Housecall (Remix)	S.RANKS &MAXI PRIEST
Jamaican In New York	SHINEHEAD
Oh Carolina	SHAGGY
Sweat (A La La La La Long)	INNER CIRCLE
Mr. Loverman	SHABBA RANKS
Hot Hot Hot	ARROW
Shout (It Out)	LOUCHIE LOU/MICHIE ONE
Compliments On Your Kiss	RED DRAGON w/ BRIAN & TONY GOULD
Dark Heart	BOMB THE BASS
Boom Shack-A-Lack	APACHE INDIAN
Close To You	MAXI PRIEST
Swing Low Sweet Chariot	LADYSMITH BLACK MAMBAZO w/ CHINA BLACK
Keep On Moving	BOB MARLEY
Hurt So Good	SUSAN CADOGAN
Now That We've Found Love	THIRD WORLD
Silly Games	JANET KAY
Dub Be Good To Me	BEATS INTERNATIONAL w/ LINDY LAYTON
Good Thing Going	SUGAR MINOTT
I Don't Wanna Dance	EDDY GRANT
I Want To Wake Up With You	BORIS GARNINER
Israelites	DESMOND DEKKER
I Can See Clearly Now	JOHNNY NASH
Double Barrell	DAVE & ANSELL COLLINS
To be Young Gifted And Black	BOB & MARCIA
Uptown Top Ranking	ALTHEA & DONNA
(You Gotta Walk) Don't Look Back	PETER TOSH
Love Of The Common People	NICKY THOMAS
Help Me Make It Through The Night	JOHN HOLT
Liquidator	HARRY JOHNSON & THE ALLSTARS
Wonderful World,Beautiful People	JIMMY CLIFF

continued on page 72

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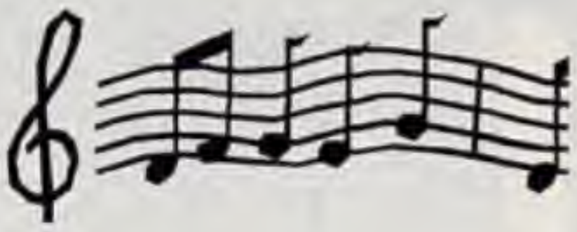
MUSIC NEWS

The best series to date that features today's R&B has got to be the *Pure Swing* line. The newest ***PURE SWING '96*** brings the number of volumes in this line to six. It combines fast and slow chart toppers, breaking hits, and star acts.

Love Of Mine	EARTH GYRLZ
Brown Sugar	D'ANGELO
Missing Your Love	CELETIA
All The Things	JOE
Hooked On You	SILK
Moving On Up	BEVERLEY KNIGHT
Give It 2 You	DA BRAT
Down Low (Nobody Has To Know)	R. KELLY
Funny How Time Flies	INTRO
Keep On	KUT KLOSE
This Is How We Do It	MONTELL JORDAN
For The Cool In You	BABYFACE
Private Party	DIANE MARSH
Keep It Right There	CHANGING FACES
Goodbye	TEVIN CAMPBELL
I Can't Tell You Why	BROWNSTONE
Gangsta's Paradise	L.V.
Searching	MAXEEN
On And On	BEVERLEI BROWN
Too Hot	COOLIO

THE BEST... ALBUM IN THE WORLD EVER! #2 should have been called The best Alternative... Ever! Part of the ever popular series from the UK, this 40-track 2-CD set features many of today's hottest acts, current hits and breaking artists on the alternative scene. The complete tracks are as follows:

Wonderwall	OASIS
Wild Wood	PAUL WELLER
Creep	RADIOHEAD
Fine Time	CAST
Common People	PULP
The Life Of Riley	THE LIGHTNING SEEDS
Parklife	BLUR
He's On The Phone	ST. ETIENNE
What Do I Do Now?	SLEEPER
Hope Street	LEVELLERS
Caught By The Fuzz	SUPERGRASS
Hobo Humpin' Slobo Babe	WHALE
Angel Interceptor	ASH
Single Girl	LUSH
Connection	ELASTICA
Queer	GARBAGE
She Bangs The Drum	STONE ROSES
Blue Monday	NEW ORDER
How Soon Is Now?	THE SMITHS
Olympian	GENE
It's Oh So Quiet	BJORK
Little Britain	DREADZONE



Country House	BLUR
The Size Of A Cow	THE WONDER STUFF
Stardust	MENSWEAR
Cigarettes & Alcohol	OASIS
Kinky Afro	HAPPY MONDAYS
Movin' On Up	PRIMAL SCREAM
The More You Ignore Me, The Closer I Get	MORRISSEY
History	THE VERVE
Stay Together	SUEDE
Just When You're Thinkin' Things Over	THE CHARLATANS
Far Gone And Out	JESUS & MARY CHAIN
Great Things	ECHOBELLY
Might Be Stars	THE WANNADIES
Weak	SKUNK ANANSIE
Life Is Sweet	CHEMICAL BROTHERS
	w/ TIM BURGESS
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MUSIC NEWS

The ***PARTY MIX*** CD has been a must-have of DJs everywhere. The two newest to hit the United States, Party Mix 1994 and Party Mix Vol.3, are made up of 10 and 8 medley's respectively. Crowd pleasers for sure. Here's the tracks for the newest, *Party Mix Vol.3:*

C.C.R. MEDLEY

Intro Groove / Down On The Corner / Have You Seen The Rain / Proud Mary / Suzie D. / Who'll Stop The Rain / Up Around The Bend / Greek River .

BRITISH INVASION MEDLEY

Intro Groove / Hot Legs / Let's Dance / Do Ya Think I'm Sexy / Philadelphia Freedom / The Bitch Is Back / Island Girl / Shock The Monkey / Saturday Night's Alright.

ROCK 'N' ROLL MEDLEY

Intro Groove / Splish Splash / Summertime Blues / Peggy Sue / Great Balls Of Fire / Whole Lotta Shakin' / Good Golly Miss Molly / Who Put The Bomp / Rockin' Robin / Shake Rattle & Roll / The Twist / Johnny B. Goode.

LADIES OF THE 80'S MEDLEY

Intro Groove / Hot Stuff / Bad Stuff / Bad Girls / Sweet Dreams / Physical / Jump For My Love / Call Me / Mickey / Intro Groove / El Rancho Grande.

SWING MEDLEY

Intro Groove / Hello Dolly / String Of Pearls / Eager Beaver / Cherokee / Get Me To Church On Time / Delivery / Name / Sweet Georgia Brown / Lullaby Of Birdland / Caravan / Reprise Groove / Perdido / Stompin' At The Savoy / Don't Sit Under The Apple Tree / Bye Bye Black Bird / American Patrol / Lullaby Of Broadway / Take The A Train / Chattanooga Choo Choo / Hello Dolly Reprise.

DISCO MEDLEY

Intro Groove / Stayin' Alive / Do The Hustle / That's The Way I like It / Got To Be Real / Boogie Oogie Oogie / I Feel Love / Never Call Say Goodbye / Macho Man / Shame / Super Freak

NOVELTY MEDLEY

Intro Groove / My Ding-A- Ling / Lil' Red Ridin' Hood / Itsy Bitsy Teenie Weenie / Yummy, Yummy, Yummy / Simon Says / Wooly Bully / The Monster Mash / Hawaii 5/0 / Purple People Eater / Pink Shoelaces / Chantilly Lace.

LATIN GROOVE MEDLEY

Intro Groove / Hot Hot Hot / Bambolero / Molare / Bambolero Reprise / Conga / Que Te Pasa / La Bamba / Latin Groove / Taj Mahal / Upa Neglino / Zazauera / A E I O U Ypselum / Fio Maravilla / Bridgette Bardot / Caramba Galileo Da Ga'fileia / Pais Tropical / So Fla Fla / Brazil / Macarena.

Our all-time biggest selling 50's and 60's pop compilation "Memories..." now has some serious competition. Ironically perhaps, it's another import that has best captured the heart of pop music of the 50's, 60's, and more. ***MELODIES OF LOVE*** offers 40 still-requested tracks on this 2-CD set. Here they are:

Always On My Mind	ELVIS PRESLEY
When I Fall In Love	NAT KING COLE
We Have All The Time In The World	LOUIS ARMSTRONG
Mad About The Boy	DINAH WASHINGTON
Unchained Melody	RIGHTEOUS BROTHERS
Fever	PEGGY LEE
(I Left My Heart)In San Francisco	TONY BENNETT
Cry Me A River	JULIE LONDON
That Ole Devil Called Love	BILLIE HOLIDAY
I Wanna Be Loved By You	MARILYN MONROE
Memories Are Made Of This	DEAN MARTIN
Passing Strangers	SARAH VAUGHAN
	& BILLY ECKSTINE
Summertime	ELLA FITZGERALD
As Time Goes By	NILSSON
I Put A Spell On You	NINA SIMONE
Call Me Irresponsible	DINAH WASHINGTON
Nature Boy	NAT KING COLE
Lover Man	BILLIE HOLIDAY
Moonlight Serenade	GLENN MILLER
	& HIS ORCHESTRA
White Christmas	BING CROSBY
Only The Lonely	ROY ORBISON
Blue Velvet	BOBBY VINTON
Will You Still Love Me Tomorrow	THE SHIRELLS
Breaking Up Is Hard To Do	NEIL SEDAKA
Love Letters	KETTY LESTER
Crazy	PATSY CLINE
And I Love You So	PERRY COMO
Strangers In Paradise	TONY BENNETT
Moon River	ANDY WILLIAMS
Something's Gotten Hold Of My Heart	GENE PITNEY
It's Now Or Never	ELVIS PRESLEY
Stand By Your Man	TAMMY WYNETTE
All I Have To Do Is Dream	THE EVERLY BROTHERS
Oh! Carol	NEIL SEDAKA
Born Free	MATT MONRO
Goldfinger	SHIRLEY BASSEY
Magic Moments	PERRY COMO
Diamonds Are A Girls Best Friend	MARILYN MONROE
Ain't Misbehavin'	SARAH VAUGHAN
What A Wonderful World	LOUIS ARMSTRONG

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THE SONG BOOK NO DJ SHOULD BE WITHOUT

DJS WILL BE Green With Envy

by Mike Buonaccorso

Every holiday season you bring out the typical holiday music, for Halloween you dig out the "Thriller" stuff, and "Birthday" by the Beatles makes sense at a birthday party. But lets go further than that. Recently, a letter *to Mobile Beat* asked for ideas for songs dedicated to the designated driver. Titles don't jump to mind do they? (Try "Don't Drive Drunk" by Stevie Wonder or "Send Me No Wine" by the Moody Blues.) What do you play when the gig falls on April Fool's Day? (How about "April Fools" by Aretha Franklin, or "April's Fool" by Ray Price?)

Now a new book by Jeff Green will never leave you clueless for the right song in any situation. The designated driver and April Fool titles were just two examples from the scores of suggestions in Green's incredible compilation book, *The Green Book of Songs by Subject: The Thematic Guide to Popular Music* — a must for the serious DJ.

Green has taken more than 21,000 20th century songs and divided them into roughly 800 categories, all based on the main themes of a song. The *Green Book* covers all genres of music, including popular standards, contemporary hits, oldies, rock, country, R&B, jazz, alternative music, Broadway, folk, blues, children's, reggae… you name it. This is no ordinary song list or trivia book, although it incorporates both.

The idea to put this kind of list together, according to Green, came to him while a college DJ in 1977 and news came that Elvis Presley died. While other stations began non-stop Elvis music tributes, Green sought out music on Las Vegas, doughnuts, Memphis, and things associated with Elvis. The idea turned into a hobby and, 16 years later, a full-blown publication.

THE GREEN BOOK'S GOODNIGHT SONGS

Goodnight	Beatles
Goodnight Dallas	Carlene Carter
Goodnight Irene	Weavers
Goodnight My Love	Fleetwoods
Goodnight My Someone	Shirley Jones
Goodnight Saigon	Billy Joel
Goodnight Tonight	Paul McCartney
Goodnight Vienna	Ringo Starr
Goodnight, Well it's Time to Go	Spaniels
Goodnight Good Guy	Collective Soul
Goodnight Sweetheart	Flamingos
Don't Say Goodnight	Valentines
Sleep Tight, Goodnight Man	Kenny Rogers
Teenage Goodnight	Chordettes

DJ applications are endless. The bride's name is Susan? Under the category "Women's Names," 31 "Susan," "Suzy," and "Sue" songs are listed and include the source, LP or CD, and label. But if she's marrying a Fred, you're stuck with only "Do the Freddy" and "Freddie's Dead." Looking for a new song to wrap up the evening? Green's got endless suggestions for you (see sidebar). And when it comes to good ol' trivia, this book provides endless fodder.

Although new releases call for a periodic update, the 730 pages of this fourth edition will keep DJs more than satisfied for several years. The only problem I can find with this book, is my inability to put it down!

The Green Book: The Thematic Guide to Popular Music, 4th Edition, by Jeff Green, can be ordered through any local bookstore or charge by phone directly from the publisher at (615) 832-1942. Hardcover, $64.95 US. Paperback: $49.95 US.

Real Mixes?

IF IT'S WHERE YOUR MOTHER BUYS PANTYHOSE, IT'S PROBABLY NOT A DJ ONLY PRODUCT.

By Shawn Miller

Most of us, at least once in our lives, have cruised the glimmering isles of our local K-Mart searching for some obscure item. Any DJ looking for that special, "I can't believe I found it!" disc, has to stop in the music department and surf the racks and 99 cent bins for buried treasure. Recently, while engaged in this activity, I was shocked to find in the compilation section, nearly 25 discs with names like "Mega-Slammin' Phat Jamz of The 90's" and "Slow Oooz 70's Style." What's strange is not the names of the discs (you make the call), but the fact that each disc had "DJ Mixes" in blazing red and gold lettering across the face of each cover card. How is it that a DJ product appears on the shelves of my local K-Mart? And sells for just $9.95?

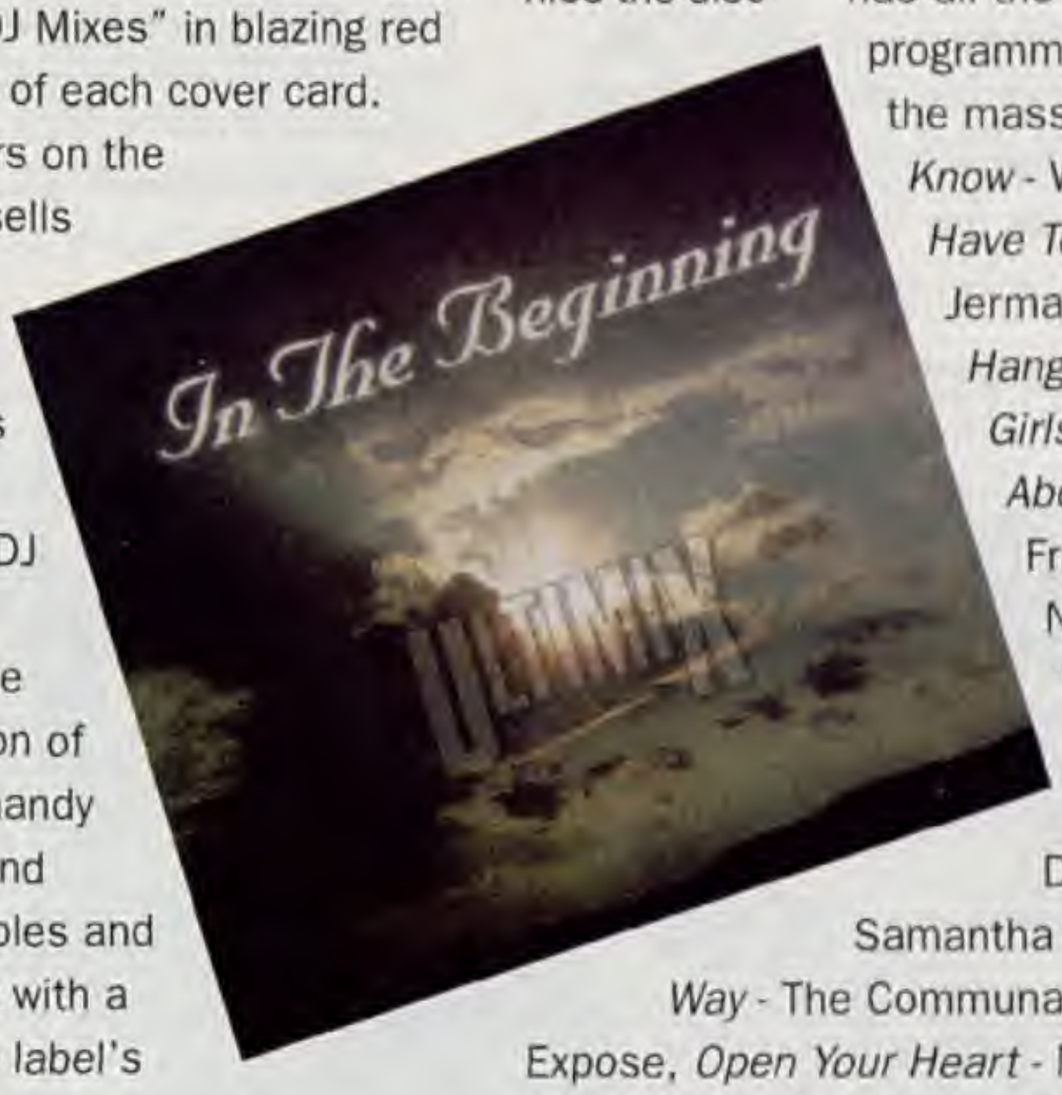
The record labels know that the public loves to get their hands on "DJ-Only" material and mixes. To satisfy the public's hunger for DJ material, they simply play the repackaging game. Labels will take the same tired, old, original version of their songs, hand them to some handy DJ who mixes each track end to end while digitally adding cheesy samples and scratches. Then they repackage it with a "DJ Mixes" sticker on it. From the label's point of view, it's good for business.

IS THERE A PROBLEM?

CDs are being released every day into major department and record stores with the two letters that make a disc easy to sell: D and J. How can you prevent yourself from buying the same "DJ" product the public does? Easy. If it's in a store where your mother buys DJ Mixes *and* a pair of pantyhose, it's *not* a *DJ only* product. And let's be realistic. If you read *Mobile Beat*, you're either a DJ or seriously thinking about being a DJ. If you spin the stuff off the store shelves, there's really little difference between you and a five-disc CD changer. Now on with the show!

ULTIMIX - IN THE BEGINNING

Over the last few years, many DJs have been turned on to Ultimix but missed their first 20 or 30 issues. Not to worry — Ultimix has a quick fix they call "In The Beginning." This is a huge 4-disc set (no vinyl released) with over 4-1/2 hours of Ultimix's fully remixed tracks from their early issues. Each song is a separate track running 5 to 7 minutes with full 32-beat intros, outros and breaks. The documentation that accompanies the disc has all the details you'll need for programming. Here's a partial list of the massive track list: *How Will I Know* - Whitney Houston, *We Don't Have To Take Our Clothes Off* - Jermaine Stewart, *You Keep Me Hanging on* - Colorbox, *West End Girls* - Pet Shop Boys, *Thinkin' About Respect* - Aretha Franklin, *Point Of No Return* - Nu Shooz, *Typical Male* - Tina Turner, *Nail It To The Wall* - Stacy Lattisaw, *Word Up* - Cameo, *The Boss* - Diana Ross, *Touch Me* - Samantha Fox, *Don't Leave Me This Way* - The Communards, *Come Go With Me* - Expose, *Open Your Heart* - Madonna, *The Pleasure Principal* - Janet Jackson, *I Wanna Dance With Somebody* - Whitney Houston, and more.



X-MIX BEST OF CLUB CLASSICS

Another major compilation just released is X-Mix's "The Best of Club Classic's Collectors Edition." Released as a 4-record/2-CD set, X-Mix has gone back in the vaults and emerged with the best of the tracks from the past. Each track is heavily remixed with floor pumping power to impress even the toughest crowd. There are two medleys on the issue labeled as *The Uptown 80's Medleys* which run near 14 minutes each. The first medley contains full tracks of *Planet Rock* - Soul Sonic Force, *Freak-A-Zoid* - Midnight Star,

continued on page 76

REMIX RAVE CONT'D

and *Give Me Tonight* - Shannon. Medley two contains: *Fascinated* - Company B, *Nasty Girl* - Vanity 6 and *Can You Feel The Beat* - Lisa Lisa. As with all remixed issues, each of the following tracks is completely separate and contains full intros, outros and breaks for easy seamless mixing. Here is a taste of the playlist from the rest of the issue which was released just before presstime: *The Power* - Snap, *Pump Up The Volume* - M.A.R.R.S., *Jam On It* - Newcleus, *Dancing Queen* - Abba, *Y.M.C.A.* - The Village People, *Da Butt* - EU, *Last Night A DJ Saved My Life* - Indeep, *Got To Be Real* - Cheryl Lynn, and more.

ULTIMIX ISSUE 59

The long-awaited "Ultimix issue #59" has been released. Pressed as a 3-record/1-CD set, the first track is part two of the enormous "1995 Flashback Medley - Part 1" on "FunkyMix Issue 23" (see *Mobile Beat* April/May '96). The medley runs just under 14 minutes but contains simple breaks for easy entering and exiting. The medley contains tracks from Mariah Carey, Planet Soul, La Bouche, M People, Mighty Dub Kats, The Bucketheads and more. Also on the issue is the latest from Ace Of Base. *Lucky Love* was remixed using the Robin S. sounding mix and a whole new rhythm track.The track has also been split giving you a choice of versions to play. Next, Diana Ross's new single *I Will Survive,* which is still only available as an import, has been completely remixed and re-edited for easy programming. And if you need Coolio's *1, 2, 3, 4 (Sumpin' New)* look no further. Roberts adds some well placed Freddie Mercury samples to almost make it sound like a duet along with Coolio samples and classic tracks. Finally a well made clean version that'll work anywhere. Also on the issue is *Inside Out* - Culture Beat, *Feels So Good* - Lina Santiago, *When* - Sunscreem, and *Mr. Kirk* - 4 Hero.

ALSO JUST RELEASED

Look for the new "Powerhouse Issue 23" (2 records/1 CD) with tracks from Brandy, Miisa, Monica and N-Joi. The all new "DiscoTech Issue 39" (3 records/1 CD) with tracks from Clubland, Culture Beat, Dreamworld, OMD, Max-A-Million and many more. There's also a new "X-Mix Issue #32" and "Hot Tracks Issue 15-1."

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Summer Clubbin'

FROM GREAT BAR PROMOTIONS TO MUSICALLY THEMED NIGHTS, HERE'S HOW TO MAKE SUMMER SIZZLE

by Dave Kreiner

It's what we live for — those lazy, crazy, hot 'n hazy days of summer. Bikini clad gals, baseball, swimming, boating and, of course, clubbing!

In clubland, summertime overflows with opportunity for creative DJs and promoters. It's the perfect time to convert your slowest, deadest nights (like Sunday) into sizzling profit centers.

If your crowd likes competition, start with proven promos like a bikini contest or, for men, a best-chest contest. You can then add limbo, hula hoop, knee Nerf volleyball, tug-of-war and sand pit volleyball contests.

FUN WITH FOAM

During the past year, clubs in the warmer climes have been discovering foam parties (see *Mobile Beat* #31). Foam parties can be staged indoors or outdoors and can provide the perfect setting for a beach party — swapping sand for suds! Offer volleyball, hide and seek, and scavenger hunts in the foam to keep the concept fresh.

A new blast from the tried and true "Christmas in July" promo is the snow machine which shoots out small particles of foam, rather than the oozing

cont'd page 78

Summer Songs

The key to any summer promotion is to keep the music very recognizable in the early evening and maintain a "beachy" attitude throughout. Along with groups like the Beach Boys, Jan and Dean and the Ventures, here are some other hot summer hits:

SAM THE SHAM	WOOLY BULLY
HUMAN BEINZ	NOBODY BUT ME
TOMMY JAMES	MONY MONY
BOB MARLEY	LEGEND CD
JIMMY BUFFETT	SONGS YOU KNOW BY HEART
JIMMY BUFFETT	FEEDING FRENZY CD
VARIOUS ARTIST	ANIMAL HOUSE SOUNDTRACK
BEATLES	THE RED AND BLUE CDS
KINGSMEN	LOUIE, LOUIE
SPENCER DAVIS	GIMME SOME LOVIN'
SUFARIS	WIPE OUT
GREASE MEGAMIX	SUMMER LOVIN'
STEVE MILLER BAND	LIVIN' IN THE USA
TROGGS	WILD THING
MITCH RYDER	DEVIL WITH THE BLUE DRESS
RIVIERAS	CALIFORNIA SUN
SLY & FAMILY STONE	HOT FUN IN THE SUMMERTIME
MONGO JERRY	IN THE SUMMERTIME

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lather of the foam machine. Snow machines can simulate snow flurries to blizzards. It is like a confetti canon without the messy clean-up! There is no water residue and the foam basically evaporates as it hits the floor. It is also considerably less expensive that a foam machine. (Snow and foam machines available at Omnisistem 206-839-5877.)

STRANGERS IN PARADISE

The best way to create great promotions is with great prizes and summer is a perfect time to get sponsors to give away big ticket stuff. Contact swimwear stores, motorcycle dealers, boat dealers, Jet Ski dealers, surf stores, travel agencies, and any other sponsor that keeps the integrity of the beach motif. You can use a big ticket item such as a Jet Ski as a grand prize for a contest that has a grand finale or elimination rounds.

In my search for summer promotions, here's one from Mitch Rooney of Armanis Night Club in Toronto, Ontario. It's called "The Love Shack." Set up a portable shower curtain (in circular fashion, like you see in old comedies). Choose two guests at random to participate. Contestants are challenged to go into the shower curtain and swap as many articles of clothing as possible within 30 seconds. Each article swapped is worth $20. The host begins to slightly raise the curtain after 20 seconds, so the audience can see some ankle, knees... etc. Mitch says it's a riot!

PARROTHEAD MADNESS

Summer is also a terrific time of year for musically themed nights featuring Jimmy Buffett, Reggae, 60's beach music, shag or just great past summer hits. These classic music-themed nights work best from 5 p.m. to 11 p.m. From there you can segue into a more current late-night format. You could also mix classic '60s and '70s with current or re-current hits throughout the night. The main idea is to recreate a fun, beach atmosphere for the duration of the promotion.

Whatever you decide to do, go to the extremes. For example, on a reggae night, feature reggae as a warm-up to the nightly promotion, usually cutting it off around 9 p.m. You should have killer decor with lots of mock palm trees and a lifeguard stand. Don't forget the Red Stripe beer and serve Jamaican Jerk chicken or other island food. You and the staff should be dressed in bathing suits or other tropical or beach clothing. You can get posters for the walls from any travel agent or call the Jamaican Chamber of Commerce for more swag. Pull together a great CD library of current and classic reggae music. You might even find a band with a mailing list which would increase body counts.

When planning your summer promotions, remember, the idea is to create something so spectacular,

For more key summer promotions for club owners, managers and promotion oriented DJs, join our team and share ideas with us at The Promo Network. Call Larry Moore: (814) 466-7643 or e-mail: LMPNETWORK@aol.com.

Dave Kreiner is the owner of Southern California Music. They are a supplier/retailer/mail order company servicing 12-inch singles, CDs, and remixes, for the Mobile DJ, and Nightclub DJ. To get the latest flyer call 800-775-3472 or send e-mail to SCMSRECORD@AOL.com.

MOBILE SENSATIONS

Trey Rentzel of Night Moves Mobile DJs in Orange County, California suggests, "This is the time of year for outdoor gigs, corporate picnics and pool-side parties. A lot of the games and promotions that happen in clubs can also be added to a mobile summer gig, except you probably won't be giving away a Jet Ski.

"However, while enjoying the fun of summer, we have to be planning ahead for the winter holidays as well. As a Mobile or Club DJ, you should always be thinking four to six months ahead."

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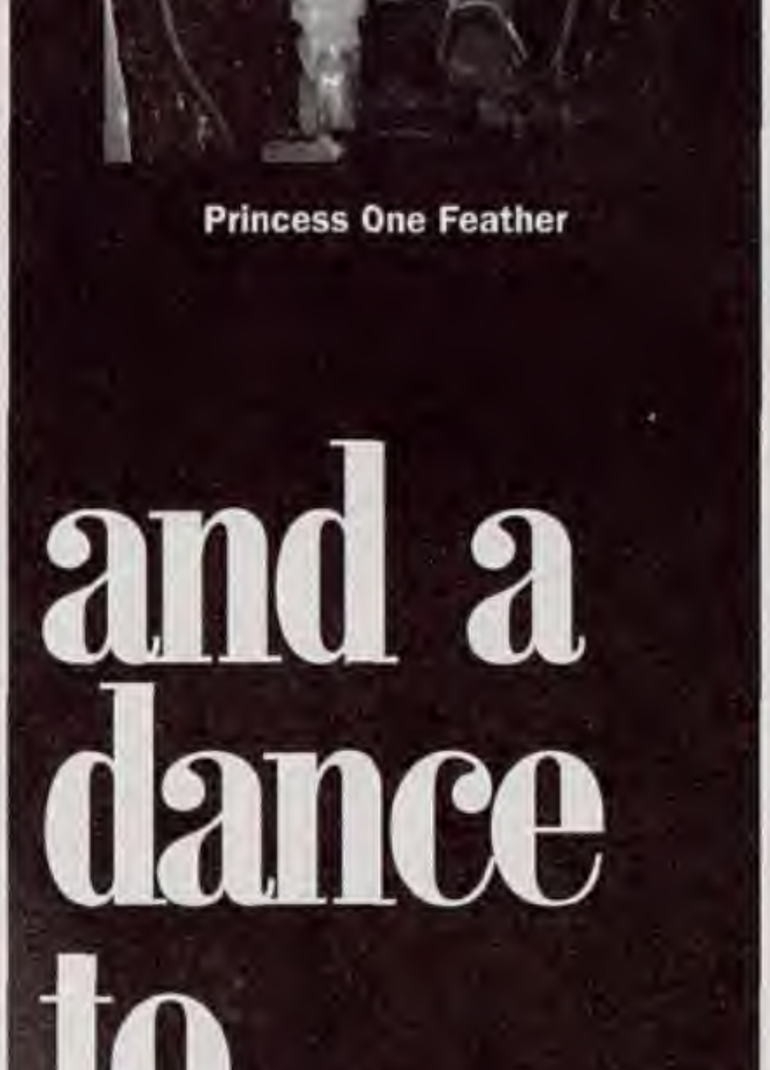

Princess One Feather

BY HILLBILLY RICK

Speedo is Steve Deskins, a country DJ and dance instructor who has a country dance club in Lancaster, N.H. called Get In Line. He is a grizzly looking guy who represents the very essence of country dance, music, and the friendships and fun that go along with it! The first time I met him, he was teaching a dance wearing red long johns and cowboy boots with a red bomber hat on his head and his scruffy beard sticking out all around the edges! Some time ago, I introduced Speedo to our mascot "Beaky," a 3-foot fiberglass vulture created from an old cartoon. We take Beaky to a lot of our country dances. He wears a pair of six-guns and we change his dress with the seasons.

Last fall, Speedo called to tell about "Holmer the Hippy Biker Dude" a song writer who supplements his income by carving figures out of trees with a chainsaw! Speedo had just dropped off a "tree," 4-foot wide by 8-foot tall, at Holmer's backwoods cabin in northern Vermont. The good news was that Holmer was carving the tree into a 7-foot high, 700-pound replica of Beaky (to become known as "Beaky 2" a.k.a. "Tracy Bird"). The bad news was, if I wanted it, I had to make the 1,250 mile trip to get it!

A short time later, I got invited to check out the action at a country dance club in Toronto, Ontario. Realizing this would bring me within a day's drive of Holmer's, I hooked up my trailer and headed off to Canada with "Princess One Feather" in the front seat. Princess One Feather is my traveling companion. She is a mannequin dressed as an Indian princess. She's great company on the road and keeps watch on my truck in parking lots.

My first stop was Buffalo, N.Y. where I discovered a dance club called Desperadoes! I couldn't believe it, several hundred country dancers and a motel to boot! The next morning I found that Princess One Feather had done her job well. Nobody had bothered my truck!

Next came the crossing into Canada at Niagara Falls. The customs officer asked several questions about the princess. When I explained she was the perfect traveling companion because she never talked back, he just smiled and said, "Go on through."

While in Toronto, I met country dance club instructors and DJs from Nashville North, Wild Rose and the Palomino Club. At the Palomino Club, I learned several new dances. In return, I taught some of the dances I had learned in Australia, along with "Big Un" with my fishing rod and fish that flops!

I hit the road Monday on my way to Holmer's. I had hoped to check out clubs in Kingston and Montreal, but a blizzard forced me to cut short my time in Canada.

When I reached the border at 2 a.m., I found myself getting a grueling and tedious grilling from a rather intimidating U.S. customs officer. This was not one of those friendly through-the-window, "What country are you a citizen of?" chats. This was a full blown, pull-over-there-and-get-out-of-your-vehicle deals. "How much money do you have, why did you go to Canada, what's your plate number? Why are you pulling an empty trailer, what did you take into Canada?" the lady officer questioned.

She finally got around to Princess One Feather. "Who or what is that in your front seat?" It was late, I was getting real tired and this whole routine was starting to wear me down. She said she wanted the truth so I figured, "what have I got to lose?"

I said, "My name is 'Hillbilly' Rick and this is Princess One Feather. I am taking her to meet Speedo and Holmer 'The Hippy Biker Dude' and to pick up Beaky and Beaky 2."

She scratched her chin for a moment and a bit of a smile emerged. "That makes

perfect sense go on through!" she said. I started to get back in the car, but couldn't resist asking her "How could that possibly make perfect sense to you?" She replied, "I went to school with Speedo and if anybody would bring a princess to meet somebody, it would have to be Speedo!" Small world Huh? When I finally met Holmer, I knew that I was meeting a one-of-a-kind character you could write stories about! His artistic ability when it came to carving was indescribable. He invited me in for a personal concert of his original music topped with probably the best pizza I have ever experienced.

We loaded Tracy Bird on my trailer and before I could leave I talked him out of another carving of an Indian chief. I never dreamed when I started DJing and teaching dance that I would get to make so many friends.

My last stop was to see Speedo, who had pulled this whole thing together. What better way for one country dance instructor to salute another than with a new dance. I introduced "Speedo: the Dance" late last year in Boston, and dedicated it to him. When teaching a dance, Speedo will describe a scuff or a kick using terms like "you know how you have to kick the cat out the door on a cold or rainy night!" So when I got to the part about the kick, I turned to the crowd and said, "You know we need something to kick." So I pulled out 24 inflatable cats. We had a blow-up contest, and each time the dancers did a kick, they would kick these inflatable cats over Speedo's head! I told the crowd the dance was only for fun! Boy was I surprised when "Speedo" was chosen as one of the Outlaw dances for CWLDA's International Championship in January in Nashville!

Rick & Friends

If you would like a copy of "Speedo: the Dance," or would like to contact Speedo or Holmer, please contact "Hillbilly" Rick, R 2 Box 150 A, Haubstadt, IN 47639. Ph 812-867-3401. Fax 812-867-1082, America On Line: HILLBILLYR

Speedo

A dance dedicated to Speedo, a great friend of country dance.

Choreographed by: "Hillbilly" Rick

Music: "Speedo" by The Cadillacs from the 1950s, BPM: 125, or any swing song with 125-140 BPM: "Big Ol' Truck," by Toby Keith, "I Like It I Love It!" by Tim McGraw, "Cotton Eyed Joe" by REDNEX

DESCRIPTION: 48 count, 2-wall line dance (calls are in **bold**)

1 - 2.... **Jump** front on both feet and **Hold** in place for 1 beat
3 - 4.... **Jump** back on both feet and **Hold** in place for 1 beat
5 - 6.... Walk front **Left, Right**
7 - 8.... Walk forward **Left, Kick** right foot
(pretend you are drop-kicking a football!)

1 - 2.... Step **Back** right, step left beside right
3 - 4.... Raise **Hands** over your head to signal a field goal - I push my hands upward & jump up twice to take up the two beats! - If you don't want to do the hands & jumps - just stomp, stomp in place!

4 - ..... Heel toe **Struts** forward while holding **Right** hand down by right pocket and twirling right hand in a clockwise motion as if to twirl a pocket watch chain!

1 - 2.... Step forward with **Right** foot and place your heel down first, **Slap** the ball or toes of your right foot on the floor
3 - 4.... Step forward with **Left** foot and place your heel down first, **Slap** the ball of your left foot on the floor
5 - 6.... Step front **Right** heel, Toe
7 - 8.... Step front **Left** heel, Toe

1 - 2.... Touch right toe out to right side, **Cross Right** foot over or in front of your left and place ball of your foot on the floor
3 - 4.... **Turn** 1/2 turn (CCW) to the left, **Clap** Bend over and place both hands on your thighs as if you are getting ready to run "Speedo" style

1 & 2 .. Rotate your posterior (bottom or rear end in "Hillbilly" Language) in a clockwise motion - or **Wiggle** your bottom
3 & 4 .. **Repeat** 1 - 2

Running man steps - Starting bent over as you shuffle forward gradually stand up by the last shuffle - Move your arms as if you are running while shuffling forward

1 & 2 .. **Shuffle** forward **Right,** left, right
3 & 4 .. **Shuffle** forward **Left,** right, left
5 & 6 .. **Shuffle** forward **Right,** left, right
7 & 8 .. **Shuffle** forward **Left,** right, left

1 - 2.... **Stomp** your **Right** foot twice
3 - 4.... **Kick** your **Right** foot forward twice

Running Man Step Backwards - Move your arms as if running while going backwards

1 & 2 .. **Shuffle** back **Right**, left, right
3 & 4 .. **Shuffle** back **Left,** right, left
5 & 6 .. **Shuffle** back **Right**, left, right
7 & 8 .. **Shuffle** back **Left,** right, left

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DJ WORLD

RLD '96

With a fresh three inches of snow on the ground, hundreds of DJs braved a late winter storm to attend DJ World '96, held April 4-6 at Waterloo Inn, Waterloo, Ontario.

Regardless how crisp the air outside, inside the chatter was hot as DJs from across Canada, and as far away as Florida, shared ideas, war stories and shop talk. Mobiles looking for the latest gear, newest CD compilations and the hippest ways to spice up their performances were kept busy with a full card of seminars and seven exhibit rooms. Highlighting the after-hours was a networking reception for the delegates hosted by *Mobile Beat* followed by a karaoke competition. With little interest in sleep, the group then rocked on into the night either at the wild dance party complete with a demonstration of new performance-peakers, or at the good time '50s/'60s bash where everyone got a chance to participate and show off their best new ideas. Hot news at the event included the announcement by *Mobile Beat* of the Mobile Beat 1997 DJ Show and Conference to be held in January in Las Vegas. The next DJ World event will be held in April of 1997, with a groundbreaking new DJ gathering set for November in Toronto. Check "Cued up" for more details.

Knocking 'em Out in St. Louie

ATTENTION TO DETAILS KEY TO TKO'S SUCCESS

In 1994, Matt Williams was named "Young Entrepreneur of the Year" by the Small Business Administration

by Keith Clark

In 1984, Matt Williams was a sophomore in high school with a passion for sound, lighting and spinning tunes. His first jobs resulted not from big advertising and promotional campaigns, but simply because he was doing the right thing, at the right place, at the right time. His first jobs were for the school he attended.

Not content with just the DJ jobs at his school, Williams began building a network of other DJs at other schools and found he could get a much bigger piece of the pie. Now Williams books over 450 gigs annually at junior and senior high schools in the metropolitan St. Louis area. Williams' efforts over the last decade have made his TKO (Technical Knock Out) DJs one of the top DJ companies in St. Louis with a full-time office staff of four managers (headed by Williams) in an ever-growing facility. TKO presently has 16 systems and a DJ staff of 24. Williams' hard work and perseverance has not gone unnoticed. In 1994 he was named "Young Entrepreneur of the Year" by the Small Business Administration.

Williams credits his company's success to attention to details. With that philosophy, TKO has expanded from a main base of school events to a roster of wedding receptions, private parties and lucrative corporate events. To minimize ad costs, Williams concentrates on maximizing repeats and referrals. "In all aspects of our operation, we focus on providing premium entertainment," Williams concludes. "By doing so, we're able to repeatedly impress all of our clients and cultivate a very devoted following."

Every TKO client has the opportunity to meet with an event coordinator and their DJ to finalize all details prior to their event. During private consultations, TKO supplies each client with a tailored list of songs to choose from, backed by a listing of more than 40,000 computer-cataloged titles.

Many events feature the use of two DJs — one handles the mix, and the other serves as MC to keep energy levels high and insure maximum audience participation. Before being allowed to work on behalf of TKO, all DJs are required to complete a 10-module comprehensive training course focusing on topics like equipment, client relations, and the specifics of special events like wedding receptions. Once hired, DJs are also expected to complete ongoing training

seminars and are supplied key information and tips via a weekly company newsletter.

A management staff member is kept on call to handle questions and emergencies throughout each weekend, when the majority of business is done. Managers also perform regular "spot checks" to verify correct performance by DJs, who are expected to dress and act professionally at all times and conform to preset standards established during the training process.

To minimize the risk of equipment problems on the job, TKO recently rebuilt all 16 of their sound and lighting systems. Systems are divided into "Standard Packages" for smaller events and "Deluxe Packages" for larger ones, with all equipment going out to a gig in attractive vans featuring the TKO logo.

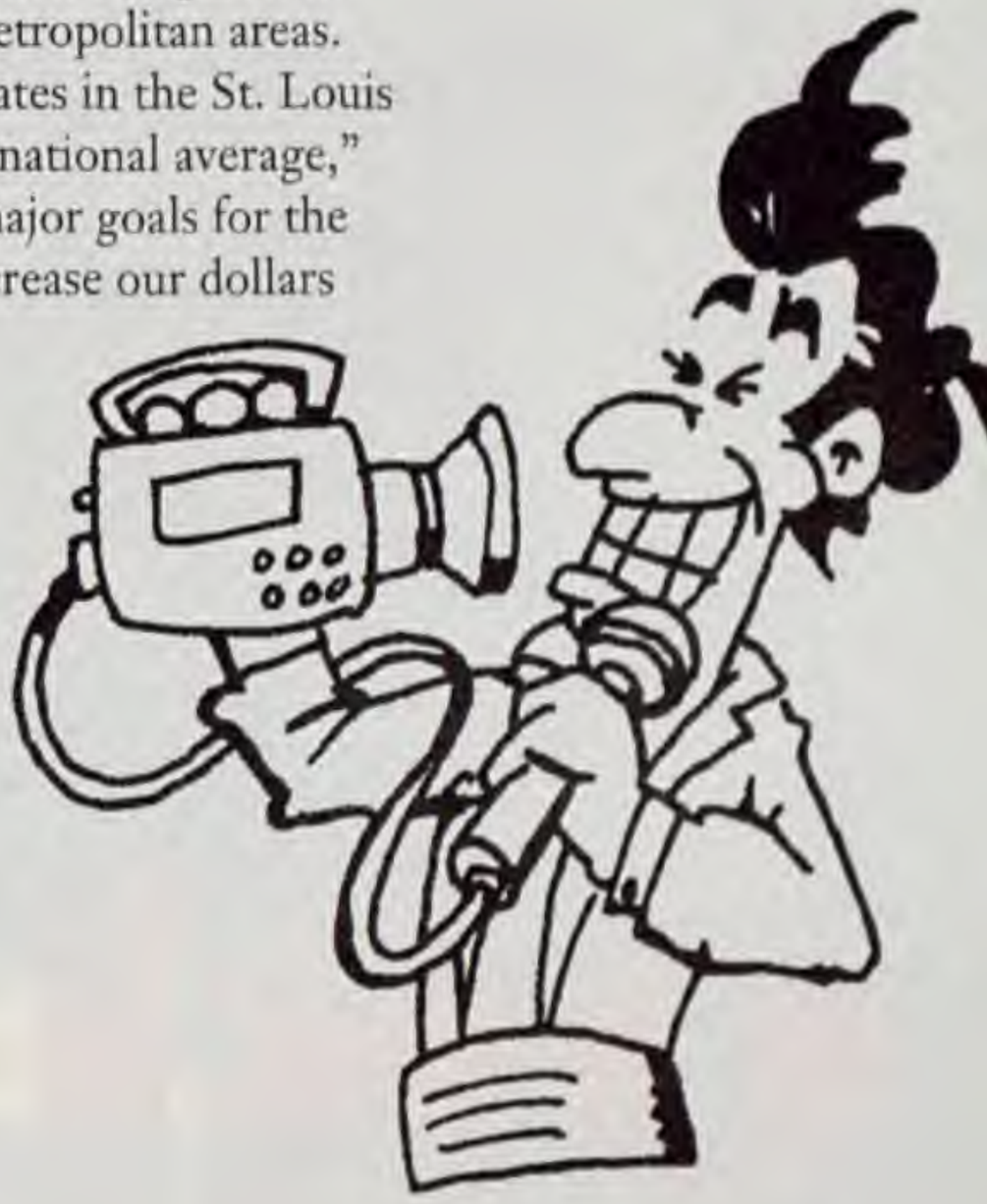
On the audio side, Standard and Deluxe Packages include Cerwin Vega loudspeakers, QSC power amplifiers, MTX mixers, and Marantz Professional PMD320 CD players and PMD510 dual-well cassette decks from Superscope Technologies. TKO had been exclusively cassette-based until going with PMD320. "We quit using CD players about five years ago because of skipping problems," Williams said. "We did some serious testing before deciding to go back to the format." He adds that since going to the PMD320, skipping has not been a problem. As for the Marantz PMD510 cassette deck, he says, "The PMD510 is very usable for DJ purposes, with big, backlit buttons that make it very easy to operate."

Lighting options range from American DJ 4-can, par-36 chase and mirror ball for Standard Packages to three-source colored lighting controlled by a Meteor sound organ light controller for Deluxe Packages. These more elaborate packages also include three oscillators, two strobe lights, a Meteor fog machine and American DJ Avenger system.

"In all aspects of our operation, we focus on providing premium entertainment," Williams concludes. "By doing so, we're able to repeatedly impress all of our clients and cultivate a very devoted following."

TKO also offers additional à la carte items, and a premier package called the "Super System Portable Night Club" which includes video and a monstrous lighting rig. The Deluxe Package is enhanced with eight High End Systems track spots, five High End Systems data flash, 24-pin spots, and a variety of the most current American DJ lighting effects. Audio is beefed up with Cerwin Vega L-36-E "Earthquake" subwoofers and a variety of processing, including a dbx 120XP synthesizer, an EV EX-18 crossover, a DOD 866 Mark II comp/limiter, a dbx stereo 15/31 EQ, and a MTX MX-500 mixer.

Presently, TKO's rates average $335 for a four-hour job. Williams concedes that his rates are low when compared to DJ services in other metropolitan areas. "We have found that rates in the St. Louis market lag behind the national average," he says. "One of our major goals for the next two years is to increase our dollars per booking as opposed to just getting more bookings. In this way we should be able to raise not only our own profitability, but also have a positive effect on DJ pricing throughout the market."



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SING-ALONG ESSENTIALS

Double Duty DJ/KJ Gear

By Bob Glazier

GOOD MICS ARE JUST THE BEGINNING

Through my conversations with *Mobile Beat* readers over the phone and at various trade gatherings, one thing is obvious: Most of you who read Sing-Along Essentials are DJs first, and KJs second. Personally, I have been primarily a KJ for over seven years. But during that time I have never turned down the chance to supplement my karaoke jobs with DJ work. In either case, with the right sound system you can play for a crowded dancefloor, or lead a sing-along show. Though the similarities of typical DJ and KJ systems greatly outweigh the differences, take a look at how they differ both in perception as well as the actual production. This way, you'll know just what to look for in designing a dual purpose DJ/KJ system.

The most obvious difference is in the needed sound power level. When you're trying to get people on their feet to dance, you need lots of low end bass for the beat or, in the words of Tim "The Tool Man" Taylor "More Power!"

LESS IS BEST

With karaoke, however, loud is not a major requirement. It's torture enough that wannabe singers are going to use your system to massacre such pop hits as "I've Got You Under My Skin." You certainly don't want this happening at head-splitting levels. A popular karaoke amp, the Pioneer 120V, is rated at 120 watts/channel. For most settings, this is more than enough.

Most of the DJs I know use large speaker cabinets that either sit on the floor or are up on tripods. Many run an additional sub-woofer or two, often bi-amped. These combinations are terrific for accentuating the highs and reinforcing the lows. But for karaoke, it's just not necessary. When you do a straight karaoke gig go nice and light. I usually carry two slightly oversized, two-way speakers (the BMB CS-X25R is a personal favorite) that mount on tripods. This type of speaker is designed to emphasize the midrange while maintaining a full sound. With karaoke, bigger is not necessarily better.

A high-quality microphone is a must for any DJ. Without one, voice-overs and announcements can sound like mud. Typically, DJ mics are omni-directional condenser types. With karaoke, a uni-directional mic is a must in order to minimize feedback. A middle-of-the-road quality mic (I use Shure SM-48s) is most appropriate and most cost efficient. Remember, many of your singers have never held a mic before and all they know is what they've seen on MTV! I really don't know how true this is but it's the only way I can justify why so many singers swing the mics by the cords, sometimes over their heads!

RANGE CHANGE

Besides the actual sound level, there is a marked difference in the equalization curve between a DJ and KJ set up. For playing standard dance sets, it's common to boost the highs and lows. This puts a nice edge on the sound to cut through the crowd noise while setting in motion a body-modulating bass thump.

Equalizing for karaoke requires a radical re-think. We still want solid bass and crisp, clear highs but the midrange is where the vocal ranges of your singers will fall.

If you're using your regular DJ rig for karaoke, make sure that your EQ is emphasizing the midrange and de-emphasizing the high and low extremes. A technically challenged DJ/KJ colleague of mine puts it this way: "with dance his EQ is a smile... with karaoke it's a frown."

continued on p. 90

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I'm Not Supposed To Love You Anymore	White, Bryan	4
Does That Blue Moon Ever Shine On You	Keith, Toby	5
C.O.U.N.T.R.Y.	Diffie, Joe	6
Heart's Desire	Parnell, Lee Roy	7
Holdin' On To Something	Carson, Jeff	8
All Over But The Shoutin'	Shenandoah	9
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Meant To Be	Kershaw, Sammy	11
Whose Bed Have Your Boots Been Under	Twain, Shania	12
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Any Man Of Mine	Twain, Shania	14

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Not Gon' Cry	Bilge, Mary J.	4
I'm Getting Used To You	Selena	5
Insensitive	Arden, Jann	6
Jesus To A Child	Michael, George	7
Follow You Down	Gin Blossoms	8
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Nayib's Song	Estefan, Gloria	8
What You Won't Do For Love	Go West	9
Matters Of The Heart	McDonald, Michael	10
Fly Like A Bird	Scaggs, Boz	11
A Love Like This	Fogelberg, Dan	12
Magic Every Moment	Fogelberg, Dan	13
The Nearness Of You	Easton, Sheena	14
Do You Know What It Means To M	Connick, Harry Jr.	15

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I'd Really Love To See You Ton	Seals, Dan	1
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Hangin' On	McCready, Rich	4
Who's That Girl	Bentley, Stephanie	5
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Only You	Tritt, Travis	7
Now That's All Right With Me	Barnett, Mandy	8
The River And The Highway	Tillis, Pam	9
It's Midnight Cinderella	Brooks, Garth	10
It's What I Do	Dean, Billy	11
Back When	Potts, M.G.	12
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SING-ALONG ESSENTIALS

The balance between the live vocal and the background music also has to be carefully monitored. As a standard rule, *you want to keep the singer's* voice just above the music. If the singer's not that good, bring the music up a notch and drop their mic down a tad. This will cover up some of their vocal verbosity and may even make them feel a bit more comfortable, sort of a security blanket. On the other hand, if you bury them too deep, they may just sing louder. Some singers may even get upset with you.

A technically challenged DJ/KJ colleague of mine puts it this way: "with dance his EQ is a smile... with karaoke it's a frown."

When you're lucky enough to have a good singer, bring their mic up and the music down. Good singers can only help your presentation!

Now that you've tweaked your system for sing-along, it's time to scare up some clients. Next time, we'll take a look at some basic concepts for promoting karaoke. The promotions we use in southern California may not fly elsewhere, but you've got to start someplace... Right?

As Mobile Beat's karaoke editor, it's my job to keep you on top of everything that's karaoke. Help me out! If you have any interesting performance tips, karaoke horror stories, promotional ideas or new product releases, let me know. I can be contacted via e-mail at HOWLNHOUND@aol.com or via snail mail at Howling Hound Productions, 1915 S. Cabrillo Ave., San Pedro, CA 90731.

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ON THE ROAD

KJS COMPETE AT DJ WORLD '96

It was a grueling day for KJs entered in the karaoke contest at DJ World '96 (April 1-6, Waterloo, Ontario, Canada). Following a full afternoon of qualifying events, the contestants took the stage for a two hour sing off. Each was judged on stage presentation, selection of material and overall performance.

The Winners: Best Overall: Sam & Steve, Best Male: Bobby "K" Kramarik, Best Female: Karen Walker, 2nd Place Male: Bill McBay, 2nd Place Female: Helen Rivers

The Judges (Clockwise from front): Mike Erb, Mike Heindl, Mike Buonaccorso, Scott Kiley, Bob Glazier, Gisèle Gaudreau and Ray Martinez.

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Karaoke Anywhere

IT'S RIGHT IN THE PALM OF YOUR HAND

by Michael Buonaccorso

The Leadsinger is the first and only wireless microphone to combine MIDI technology and RF (radio frequency) transmission into a music system specifically for vocal applications. Although the manufacturer doesn't consider this product "karaoke," and maybe it isn't in the purist sense of the application, it's truly mobile music in your pocket. The Leadsinger has a built-in General Midi sound module that reproduces CD-quality instrumental background music. Its CPU transforms the music into RF signals and transmits through any FM receiver.

The Leadsinger, with the look and feel of a cordless microphone, is actually a wireless system transmitting on frequency 87.9 megahertz. A small keypad on the face of the unit has built-in controls for key, tempo, melody, volume and even echo. You can take it practically anywhere to sing or offer singing at a gig with the addition of an FM receiver.

Most DJs do not have a tuner in their board, but for under $50, my local Radio Shack had a budget tuner that did the trick for my full mobile setup. Although it did not have digital tuning, it was more than sufficient to hone in on 87.9 FM. That's all it took!

Each Leadsinger comes with 40 pre-programmed songs and, especially for DJs, a rap beat track for personal use. You can increase your song file by the purchase of additional music cartridges. Each music cartridge is 1-inch high by 1.5-inches wide and plugs into the base of the microphone. At present, an additional 1,800 titles on music cartridges are available in English and Spanish. Each additional cartridge includes up to 30 songs and an accompanying song book with lyrics. Titles cover classic rock, hard rock, R&B/rap, dance/pop, country, contemporary, Christian, gospel, children, and show tunes.

At present there is no accessory for lyric viewing (one is in production), however, the total freedom of movement the Leadsinger allows is the main selling feature in the first place. This product is excellent for spontaneous group sing-alongs or a quick solution to the bride's last minute request for her Uncle Louie to sing a song. It beats singing along to the original version and, unlike CDG discs, you have key, echo and tempo control.

The Leadsinger retails at $249.98, song chips at $54.98/ea. For more information on the Leadsinger, contact Electrosales Co., 13 West 28th St., New York, N.Y. 10001. (212) 696-4989.

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16. POWER

THE LEADSINGER

top 10 of the 40 preprogrammed songs:

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3. Crazy
4. It Had to Be You
5. Hound Dog
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7. Achy Breaky
8. The Sign
9. Amazing Grace
10. Christmas Medley

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(1.) In the puzzle below

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V	G	H	X	Z	Q	W	R	H	K	P	Y	N	H	F	C	N	G	H	Y	H	L	L	F	R
G	A	R	W	C	S	D	Y	X	A	Q	W	F	E	C	V	P	E	K	H	L	D	L	B	I
D	K	L	O	F	U	H	O	K	Q	F	D	R	E	A	M	L	O	V	E	R	C	F	K	D
T	P	H	N	W	N	S	U	Z	V	H	X	P	L	N	L	F	W	G	P	F	Y	P	N	G
Y	W	V	D	X	D	T	S	P	I	M	O	N	F	I	R	E	Z	D	H	R	T	H	W	E
A	A	N	E	H	E	B	E	F	S	B	Q	V	L	R	G	P	K	Q	T	S	H	G	Q	O
Q	M	S	R	J	R	U	N	N	I	N	G	O	N	E	M	P	T	Y	R	T	U	H	Z	V
B	D	S	F	L	M	C	D	J	O	T	L	V	Z	Y	L	J	F	P	C	G	N	K	V	E
M	X	C	U	W	Y	D	M	Q	N	R	J	N	D	H	P	K	W	Z	B	C	D	J	X	R
F	T	P	L	K	T	H	E	S	O	U	N	D	O	F	S	I	L	E	N	C	E	J	C	T
C	B	A	W	R	H	S	K	H	F	K	F	S	C	F	V	Z	Q	P	Y	R	R	B	N	R
Q	C	W	O	S	U	G	S	Q	L	L	H	D	T	T	R	W	B	P	Q	X	R	W	X	O
B	V	H	R	Q	M	F	R	P	O	A	D	F	E	S	T	I	A	G	J	G	O	P	L	U
H	P	A	L	Z	B	X	T	G	V	D	L	G	R	A	G	R	D	W	C	X	A	B	K	B
G	F	A	D	S	F	G	K	L	E	M	P	C	M	B	T	H	B	M	P	Q	D	C	N	L
W	L	Q	Y	X	Q	W	D	R	A	R	K	G	Y	Q	D	W	O	K	H	V	F	G	P	E
T	W	T	N	1	2	3	E	S	Y	S	W	T	E	P	K	H	Y	J	C	D	D	W	P	D
M	V	P	M	V	X	K	R	T	Y	P	C	G	Y	N	K	H	J	T	R	P	G	J	G	W
F	B	S	L	O	V	E	W	I	L	L	K	E	E	P	U	S	A	L	I	V	E	P	R	A
Q	G	D	T	S	D	K	J	R	Y	D	B	V	S	Z	Y	B	B	U	H	C	B	K	H	T
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By Henry Collins

Today more and more Mobile DJs are purchasing 12-channel mic/ line mixers than ever before. Mackie's 1202-VLZ is among the most popular mixers in this category with a price of $429. Phonic has recently introduced the MM122, their slider version of the 1202, priced at $349. Before settling on the Mackie, I seriously recommend you take a close look at the MM122 by Phonic.

WHY GO 12-CHANNEL?

I have been approached by a number of DJs looking for a good 12-channel mixer. In almost all cases these same DJs are doing karaoke. With this in mind, the MM122 offers a number of features that KJs and DJs will find very useful.

4 MIC INPUTS

The MM122 features four balanced XLR mic inputs (channels 1- 4). Phantom power (+48V) is available for use with high-quality condenser microphones.

4 MONO LINE INPUTS

Channels 1 - 4 also offer 1/4" phone jacks for use with instruments, drum machines or mono tape source. Each of the four input channels has a corresponding insert jack for patching in signal processors or use as direct outs for multitrack recording.

4 STEREO LINE INPUTS

Channels 5 - 12 are 4 stereo inputs with a pan control for balancing the left and right channels. They can also be used as Mono inputs by inserting one plug into the left input.

2 MONO SEND AND RETURNS

Each input channel features two level controls for adjusting the effects send signal. Two level controls are also provided for the effects return.

VERY QUIET

The MM122 was surprisingly quiet for a mixer in its price range. Phonic claims a hum and noise spec of -90 dB. I did a live recording session with a local jazz trio and was very impressed by the board's low-noise performance.

A SMART BUY FOR ANY DJ

At $349, it's hard not to like the MM122. Used in conjunction with your current mixer, or by itself, it offers expanded capabilities for mixing live performances, amateur recording and karaoke applications. Use the $80 you'll save on the MM122 to buy a decent mic.

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
Equalizer: Rane ME 60
Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
CD Player: Marantz PMD850
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

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5. NO MORE MR. NICE GUY - ALICE COOPER
6. PINBALL WIZARD - THE WHO
7. STAY WITH ME - ROD STEWART
8. HONKY TONK WOMEN - ROLLING STONES
9. ROADHOUSE BLUES - DOOR'S
10. TURN THE PAGE - BOB SEGER
11. SUNSHINE OF YOUR LOVE - CREAM
12. MY BABY LOVES LOVIN' - WHITE PLAINS
13. CARRY ON MY WAYWARD SON - KANSAS
14. VISION OF LOVE - MARIAH CAREY
15. PRECIOUS AND FEW - CLIMAX

VOL 2 - PLAYING WITH FIRE

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2. WISH YOU WERE HERE - PINK FLOYD
3. WAR PIGS - BLACK SABBATH
4. UNTIL YOU COME BACK TO ME - ARETHA FRANKLIN
5. CAN'T FIND MY WAY HOME - BLIND FAITH
6. HARD TO BE HUMBLE - MAC DAVIS
7. BABA O'REILLY - THE WHO
8. HEY BABY - TED NUGENT
9. HAIR OF THE DOG - NAZERETH
10. DIRTY LOVE - FRANK ZAPPA
11. OLD LOVE - ERIC CLAPTON
12. GIVE IT TO ME - J. GEILS BAND
13. PANDORA'S BOX - AEROSMITH
14. BEAUTIFUL GIRLS - VAN HALEN
15. MOVIN' ON - BAD COMPANY

VOL 3 - THIRD DEGREE BURN

1. HAVIN' A PARTY - SOUTHSIDE JOHNNY
2. LOVE IS THE DRUG - ROXY MUSIC
3. WORKIN' FOR THE WEEKEND - LOVERBOY
4. INTO THE NIGHT - BENNY MARDONIS
5. LOVE HURTS - NAZERETH
6. EVERYTHING ABOUT YOU - UGLY KID JOE
7. I LIKE DREAMIN - KENNY NOLAN
8. DON'T LET ME BE LONELY TONIGHT - JAMES TAYLOR
9. ANYTHING FOR YOUR LOVE - ERIC CLAPTON
10. IS IT MY BODY - ALICE COOPER
11. READY FOR LOVE - BAD COMPANY
12. SWEET WINE OF LOVE - ROBIN TROWER
13. COLD SHOT - STEVIE RAY VAUGHN
14. JUST WHAT THE DOCTOR ORDERED - TED NUGENT
15. I'M BAD, I'M NATIONWIDE - ZZ TOP

VOL 4 - 4Q2

1. LOVE STINKS - J. GEILS BAND
2. YOU OUGHTA KNOW - ALAINIS MARRISETTE
3. SHAKIN - EDDIE MONEY
4. DANCE THE NIGHT AWAY - VAN HALEN
5. FANTASY - MARIAH CAREY
6. CRUEL TO BE KIND - NICK LOWE
7. I'LL BE THERE FOR YOU - REMBRANDTS
8. LIGHTS - JOURNEY
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Instrumental Track	SONG LIST - ARTIST	Vocal Track
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2	CLOSER TO FREE - THE BODEANS	10
3	BECAUSE YOU LOVED ME - CELINE DION	11
4	I'M ONLY HAPPY WHEN IT RAINS - GARBAGE	12
5	FREE AS A BIRD - THE BEATLES	13
6	ALWAYS BE MY BABY - MARIAH CAREY	14
7	COUNT ON ME - WHITNEY HOUSTON/CECE WINAN	15
8	GIVE ME ONE REASON - TRACY CHAPMAN	16

VOL. 2 - "COUNTRY"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	MY MAMA - BROOKS & DUNN	9
2	STARTING ONER AGAIN - REBA McENTIRE	10
3	C-O-U-N-T-R-Y - JOE DIFFLE	11
4	TIME MARCHES ON - TRACY LAWRENCE	12
5	TEN THOUSAND ANGELS - MINDY McCREADY	13
6	PHONES ARE RINGING ALL OVER - MARTINA McBRIDE	14
7	LONG AS I LIVE - JOHN MICHAEL MONTGOMERY	15
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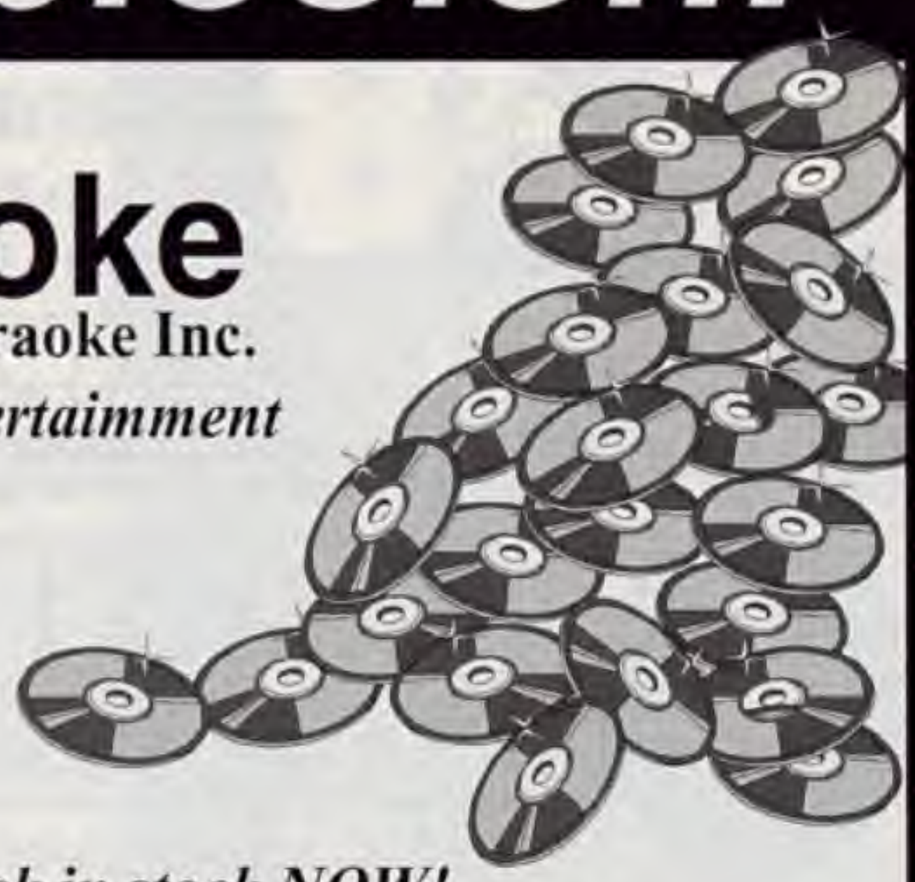

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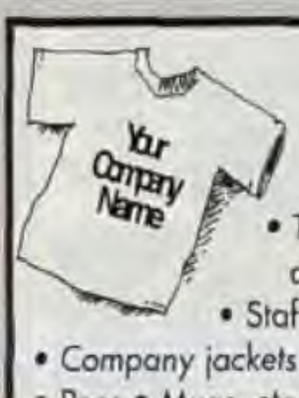

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	Artist	Title	Label	BPM
1.	Dreamworld	Movin' Up	RCA	126
2.	Devone	Energy	Aqua Boogie/Mercury	128
3.	N-Joi f/Mark Franklin	The New Anthem	Logic	125
4.	Everything But The Girl	Missing	Atlantic	119
5.	Diana King	Ain't Nobody	Work	124
6.	Deborah Cox	Who Do U Love	Arista	123
7.	Billie Ray Martin	Imitation Of Life	Sire	124
8.	2 Pac	California Love	Death Row	92
9.	2 Unlimited	Do What's Good For Me	Radikal	128
10.	Lina Santiago	Feels So Good	Universal	121
11.	Ace Of Base	Lucky Love (Remixes)	Arista	120
12.	Brandy f/LL Cool J	Sittin' Up In My Room	Arista	92
13.	C&C Music Factory	Musica Es Mi Vida	MCA	126
14.	4 Hero	Mr. Kirk	Sm:)e	120
15.	Keoki	Caterpillar	Moonshine	129
16.	Randy Crawford	Give Me The Night	Warner Bros.	122
17.	Culture Beat	Inside Out (Remixes)	Epic	128
18.	Sunscreem	When	Sony/Import	134
19.	Mike Oldfield	Let There Be Light	Reprise	134
20.	Bette Midler	To Deserve You	Atlantic	124
21.	Miisa	Set Me Free (Remix)	NMS Records	130
22.	Alexia Phillips	I Never Needed (Remix)	Interhit	129
23.	Rhythmcentric	You Don't Have To Worry	Metropolitan/Tazmania	119
24.	Outhere Brothers	Don't Stop	Aureus	122
25.	Bjork	Hyper Ballad	Elektra	120
26.	Chemical Brothers	Loops Of Fury	Astralwerks	--
27.	Pulse f/Antoinette Roberson	The Lover That You Are	Jellybean	125
28.	Dajae	Day By Day	Cajual	121
29.	Diana Ross	I Will Survive	EMI/UK	136
30.	N-Trance	Stayin' Alive	Popular	121
31.	Gusto	Disco's Revenge	Bumble Beats Records	119
32.	Simply Red	Fairground	East/West	122
33.	k.d. lang	Sexuality (Remixes)	Warner Bros.	100
34.	Jamiroquai	Light Years	Work	125
35.	2 In A Room	Carnival	Cutting	129
36.	Gillette	Do Fries Go With That Shake	S.O.S.	101
37.	Sin With Sebastian	Shut Up (And Sleep With Me)	Logic	135
38.	Gloria Estefan	Tres Deseos	Cresent Moon/Epic	--
39.	Whigfield	Another Day	Curb	132
40.	La Bouche	Sweet Dreams	RCA	128
41.	Alcatraz	Give Me Luv	Yoshitoshi	125
42.	Real McCoy	Sleeping With An Angel	Arista	127
43.	Double You	Because I'm Loving You	ZYX	132
44.	Ruffneck f/Yavahn	Everybody Be Somebody	MAW	123
45.	Taylor Dayne	Tell It To My Heart 96	Arista	126
46.	Leee John	Mighty Power Of Love	Freetown/Import	123
47.	Angela Lewis	Dreams Come True	Groovilicious	125
48.	Blahzay Blahzay	Danger	Fader/Mercury	89
49.	E-Type	This Is The Way	Stockholm/Import	142
50.	Bucketheads	Got Myself Together	Atlantic/Big Beat	120

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by Mark Ashe

Last Dance

We often become more than just DJs to many of our wedding clients. We become, briefly, honorary members of their family. And while it's truly a privilege to share their joy, on occasion we can find ourselves in the midst of a tragedy.

The day started out like most other typically busy Saturdays. I had two shows booked, back to back, with barely enough time in between to get refreshed for the second performance. The first event was a wedding affair held at one of the more elite halls in the area (Agawam, Mass). There were approximately 250 guests, many of whom were firemen. I mention this because, from my experience, firemen and policemen have always been great "partiers." The party was scheduled from noon till 5 p.m. but was behind schedule from the start. It was nearly 3 p.m. before I could get into the traditional festivities. After that, I opened the dance floor and it was full right from the first beat. Knowing I only had two hours to play gave me the opportunity to throw them the best of everything I do.

After our first rocking dance set, I invited all the married couples to the dancefloor to join the bride and groom for what we call the "Anniversary Elimination" dance (see page 45). The object is to eliminate couples by years of marriage, with a goal of finding the longest married couple in the room. It works out really well because at the end you have the couple married the shortest length of time on the floor with the couple married the longest, with all the guests who participated in a big circle around them.

As I went through the dance, the crowd kept getting more and more pumped as they applauded their friends who had been married for so long. There were two couples on the floor when I called out, "49 years." One couple stepped away and with great applause we congratulated our longest married couple, wishing them many more years of happiness. With the excitement on the dancefloor at a peek, I put on "Hot Hot Hot" and had everyone put their hands in the air and join the bride and groom in a Conga line. What happened next has never happened to me in my 17 years of business, or even to any DJs I know. It was a DJ nightmare almost beyond my comprehension. Seconds after starting the song, the dancefloor filled with horrific screams. Pandemonium struck. A man had collapsed on the dancefloor from an apparent heart attack. I shut off the music and ran to find someone to call an ambulance.

Most of the firemen knew CPR and within seconds were administering assistance. Their biggest hindrance was the guests who refused to back up and give them room to work. At their demand, I kept asking for people to clear the dancefloor, but with little cooperation. The tension in the room was overwhelming. Many of the guests, particularly those who had been drinking for almost three straight hours, were emotionally out of control. A fight nearly began as one intoxicated man tried to charge in and push one of the assisting firemen out of the way.

Everyone in the room was crying, some hysterically. I felt so much grief for the family and wished there was something I could do. I thought back to earlier in the day when these folks were just clients on my calendar.

I can't describe to you the feeling that went through this room, it was like nothing I had ever felt before. It went from super charged, to total shock. As this gentleman laid there dying, his wife disappeared from the room and they could not find her. His middle-aged children were on the floor next to him crying, begging him to hang on. Everyone in the room was crying, some hysterically. I felt so much grief for the family and wished there was something I could do. I thought back to earlier in the day when these folks were just clients on my calendar. Now, just a few hours later, I was feeling their pain just as I was one of the family.

As I moved on to my second show of the day, I was able to compose myself and it turned out to be a great party. Thank God!

The sad conclusion to the story, however, is that the man passed away right there on the floor in front of my system. He was the uncle of the groom and, ironically, he and his wife were the next to last couple in our Anniversary Elimination dance (married 48 years). When I called the family the following week to offer my condolences, they mentioned that, with all that had happened, they were glad he was able to have a last dance with his wife. I'll always remember it as the day I changed the name of the "Anniversary Elimination" dance to the "Anniversary Celebration" dance.

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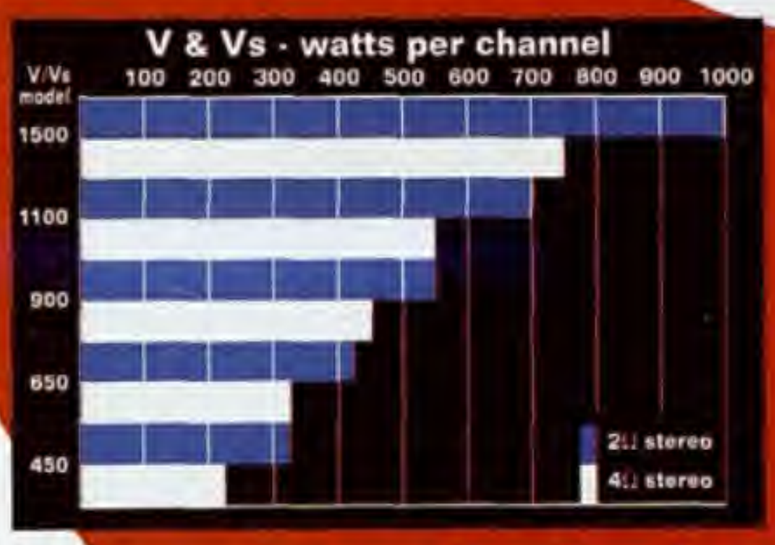

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